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UNIPAGE



AND YOU ARE...?

Do you mind the term "stripper" or "lap dancer"? I don't mind stripper at all, but I'm not really a lap dancer—that's different. I just do private dances as an extra to my main show.

What age did you start? 23. I wish I had started earlier; I could have made so much money.

What made you want to be a stripper? I used to go and watch other girls dance, and was amazed by their grace and talent.

Is there a lot more love to this than people think? Absolutely. The pole work is very difficult and requires a lot of strength. I go to the gym every day and lift weights.

CRYSTAL COX SHOWGIRLS

Does your family know what you do? I just told my family a couple of months ago, actually, after having been a dancer for two years. My dad was really okay with it, but my mom was a bit worried about the safety issues.

What did you do before this? I've done some kind of dancing all my life—jazz and ballet. Then I taught pole dancing before I started dancing myself. Oh, and I have a degree in business.

Does that surprise people? Yes! But some of it is helpful for this, because it's basically sales.

How difficult is it to have this job and a relationship? Well, I've been married for four years. But I was married before I got into this. At first

he didn't want me to do it, but now he sees how much fun I'm having, so it's fine. He comes in to watch sometimes.

What do you do in your spare time? Well today I wasn't on stage until 6:30, so I slept in, went to the gym, had something to eat, and came down here. Pretty normal, really.

Got any strip-club etiquette tips for a first-timer? There's a three-foot rule, so no touching or tucking bills into things like you see in the movies. But it's great when people throw notes and loonies and loonies. Some people throw small change, which is just nice.

JESSICA MCGOVERN



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FREE TO SHUT THE HELL UP

"IF YOU COULD TALK TO THE ANIMALS"... What would I say if I could talk to the "animals," those "peace activists," SEE Magazine ["The White Poppy," SEE # 728], and Quislings during this past week of remembrance? I would tell them and "Taliban Pat" Hartnagel that last March more than six million Afghan boys and girls began the new school year in Afghanistan. Six years before that roughly 45,000 boys were permitted by the Taliban to attend religious schools. I

would tell them that women in Afghanistan are no longer being tortured, kept ignorant, and bereft of hope.

The United Nations "peace-keepers" did not accomplish this. Amnesty International did not free Afghans, nor "peace activists" or NGOs; but war-fighting American, British, and Canadian soldiers did.

"If you could talk to the animals," I would tell Patricia Hartnagel that in the former Yugoslavia "peace activists" nor Quakers stopped Serbs from "ethnic cleansing" (read: murdering) folks in the Medak Pocket. "Peace activists" did not put themselves between murderous thugs and peasants; fighting "Princess Pats" did.

"If you could talk to the animals," I would tell Angela Brunschot to get her facts straight. The Royal Canadian Legion did not lobby to change the wording of a display panel about Bomber Command at the Canadian War Museum. The Royal Canadian Air Force Association did. The War Amputee Association did. The Royal Canadian Army Navy and Air Force Veterans Association did. The National Council of Veterans Associations did. The Department of Veterans Affairs was also involved. It seems neither Ms. Brunschot nor SEE Magazine is an epitome of journalistic integrity. I would suggest that prevarication has a more "chilling effect on dissent in Canada" than the Royal Canadian Legion.

The hypocrisy of the symbol of peace or "white poppy" complaint is ironic. None of the principles concerned would consider for a moment of downloading for free or infringing on the copyright of Maria Dunn or some other artist's intellectual or artistic property. Yet these folks ignore the fact that the Royal Canadian Legion does own the copyright to the poppy and is entitled to the same legal protection and consideration.

Marie Chidley, Angela Brunschot, SEE Magazine and "Taliban Pat" Hartnagel are

"some kind of fringe thing" in Canada. Canada does not start wars, but Canada sure as hell finishes them. Whether it be the "Princess Pat" soldier that told Serbs trying to go through the Medak Pocket to kill women and children, "You come, you die." Or the Ontario farm boy at Lundy's Lane in the War of 1812 that was resolute and steadfast in the face of the American invader who said, "Ready oye ready."

There are worse things than war. Hopelessness, torture, genocide, terrorism, and domination are some of them. That is when Canada fights and has fought. Real Canadians know that and are proud of it. Real Canadians do not complain or cause arguments over "public displays of the yellow ribbon." You talks are not real Canadians.

BARRY WINTERS

WHAT ARE WE FIGHTING FOR?

ISN'T IT IRONIC THAT MOST OF US FORGET about remembering those who fell in WWI until Remembrance Day comes around? Perhaps if we commemorated Remembrance Day every day, we would not be so keen about continuing to kill each other. Peace, justice, and freedom cannot take root, be nourished, and grow if we do not accept personal responsibility and practice due vigilance; peace, justice, and freedom will remain mere abstracts, mere words just as "lest we forget" remains a mere phrase—an abstract. It would appear we have forgotten because we continue to engage each other with violence disguised as military action taken in the name of peace, justice, and freedom.

I used to wear the red poppy year-round until I realized that very few of us really understand its essential symbolism and significance; I stopped wearing it because I did not want to be erroneously identified. When the Royal Canadian Legion took such explicit exception to the peace poppy, I immediately went to Earth's General Store and pur-

chased one. Though I have seen lots of red poppies, I have yet to see a white one adorning anyone else's lapel... not even a white dove!

We say the red poppy is about "remembering." What are we supposed to remember? I thought we were supposed to remember that in the "War to End All Wars," the "Great War for Civilization," a large multitude of people sacrificed their lives for an ideal. This ideal encompassed notions such as the freedom of self-expression. I wonder what 107-year-old Jack Babcock (Canada's sole surviving WWI veteran) would say about the Legion's heavy-handed tactics to deny Canadians the ability to enact the very principles for which his comrades died.

Freedom of speech exists as a law, as a right, so that those who disagree with the status quo can voice their perspective and be heard. I think that if the poppy is about remembrance, then of vital importance is to remember the atrocities of WWI; to remember that men not only died horrible deaths but also brought horrible deaths to strangers—to those who had done them no wrong; to remember that many of those who were "fortunate" enough to return home did so without their limbs, without their sense of hearing, without their sense of sight, without their sense of sanity; to remember that those at home lost loved ones—removed from the world either physically, emotionally, or spiritually; to remember that fighting in a war that has nothing to do with self-defence is never worth the price.

I think that *The Wars* by Timothy Findley, "Dulce et Decorum Est" by Wilfred Owen, "They" by Siegfried Sassoon, and "Dover Beach" by Matthew Arnold (to name a few), should be required reading before Canadians decide what the poppy represents and whether we should engage in a war with the people of a country who have never done us harm. Isn't it ironic that, once a year, the

Royal Canadian Legion would have us remember the young soldiers who fell in WWI, but would have us forget that those same young men died believing they were defending the very rights of freedom and self-expression that the Royal Canadian Legion has now suppressed? Ultimately, the poppy is about remembering peace and that too high a price was paid for something that could have been achieved through communication, understanding, and compassion. Thank you.

N.N. AL

OKILY DOKILY: FLANDERS NOT FRENCH

I WAS INTERESTED TO READ ANGELA Brunschot's article on the controversy surrounding the White Poppy campaign. An otherwise informative article had one factual error. Lieutenant Colonel John McCree's poem "In Flanders Field" speaks about the poppies that naturally grew between the graves of Canadian soldiers who died fighting in Flanders which was during the First World War, and still is a part of Belgium—not France, as stated in the article. Recent news reports have told us that Canadians know less about our history than in previous years. It is sad that this lack of knowledge found its way into this article.

BOB MCCOLL

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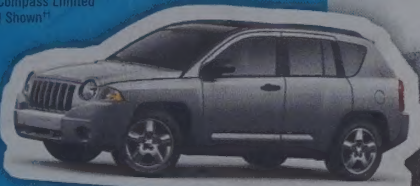


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FRIDAY, NOV. 8 Volunteer Lamere Mori stands in front of a painting by Roger Garcia at the opening night of the Mennonite Centre for Newcomers' Global Gallery, a showcase of immigrant artists living in Edmonton.

KOSTIN/ASSOCIATION

THE NEW PROTEST VOTE

Oh, Tony Caterina. We thought your attempt to reopen the Muni Airport debate was just an amateur's fumbling that surely would end once you got your footing. Nope.

The new councillor for Ward 3 went on to vote against requiring HV Developments to include 5 per cent affordable housing in their newest project. And now, as council heads into the budget debate, he's called public transit a financial "black hole."

For those who feared left-wing dominance on council in the absence of Mike Nickel, perhaps it's a welcome relief that someone is still willing to make those token gestures for so-called fiscal responsibility.

But let's be frank. Nickel may have voted against the budget, but he didn't achieve lower taxes or a lower council salary. If that's what's important to a councillor, they have to work with their 12 colleagues to achieve it.

BUDGET WOES

The proposed city tax increase of 10.7 per cent represents a big increase for Edmonton, but we'd be making a mistake if that's all we concentrated on. According to city numbers, 70 per cent of the increase is the result of inflation. "Growth pressures" are not an isolated effect, and clearly the provincial government policy of full-throttle oilsands development affects the cost of building materials and labour in Edmonton.

The other thing to remember while city council hashes out their priorities is that citizens asked for better services. You

can't heckle your city councillor for better roads and have lower taxes unless you are also willing to give up the neighbourhood pool or community centre.

BY THE NUMBERS

Where your tax dollars go:

Federal	69 per cent
Provincial	26 per cent
Municipal	5 per cent

Source: Statistics Canada (2005 data)

CIVIL LIBERTIES FOR SOME

The gap between the haves and the have-nots is not just financial.

A recent report out of Britain says Canada has the most lenient laws of 15 western democratic countries when it comes to detaining suspected terrorists without a warrant. But the National Council for Civil Liberties did not include Canadian security certificates, which can only be used on non-citizens.

The Supreme Court has ruled the immigration legislation that contains the provision for the certificates unconstitutional, but the Harper government has opted to tinker with the laws instead of simply getting rid of the secret trials and years in jail without charges being laid.

Nor is this the only way in which we treat non-Canadians in Canada poorly. While Canada has highly regarded social services for citizens, the temporary foreign workers that we bring in to work in the oilsands are not covered.



WWW.PATRICKHENAFF.COM

"...[KEVIN TAFT] SAYS 'THE APPETITE FOR ROYALTY CHANGE IS NOT SIGNIFICANT'."

Ed Stelmach in legislature last Wednesday, misquoting Liberal leader Kevin Taft's earlier comments in the *Calgary Herald*. Taft actually said, "We have a tone being set by the premier that suggests to me that the appetite for royalty change is not significant."



Our semi-mean streets

A quiet night on patrol with the Guardian Angels

DAVE SCHRODER, THE CHAPTER leader of the Edmonton Guardian Angels, looks more like the kind of guy you'd find endlessly discussing zoning bylaws in harshly lit community league halls than the leader of a vigilante group.

The 48-year-old has a calm and controlled manner, no doubt honed by years of dealing with hysterical couples looking for new homes. He's just finished his working day as a real estate agent and has traded in his business attire for a t-shirt, black pants, and pristine army boots.

As we drive up to 118 Avenue to meet up with the rest of the Guardian Angels on the eastern edge of the Beverly neighbourhood, he tells me a story about a young girl

who got mugged at a transit station. It was late at night, but several other people were waiting for the bus when this anonymous girl was robbed. Every other person at the bus stop backed away, including grown men. "When we have people in society that have so little respect," he says, "it's time to do something."

He's mentioned this incident over the phone twice already, but his voice still swells with passion every time he mentions it. "Adult men!" he repeats in frustration.

We meet his four fellow Angels and a couple of recruits in the parking lot of a nondescript three-story apartment building just off 118th Avenue. Schroder hands out the new red jackets from the Angels'

head office in New York to Alan St. Naud, the patrol leader from Montreal, and Bruce, the burly street in command who goes by the street name Trapper. The red beret and jacket are the most recognizable features of an Angel out on patrol. As they spread out in twos, their boots hit the pavement with enthusiasm.

The streets are empty. Even on Halloween in a residential neighbourhood, we run into only a few scattered couples and families. The weather's chilly, but nothing that would keep a native Edmontonian indoors.

As we walk, Schroder describes the training Angels must undergo to earn membership: at least three months' worth, in fact, including

classes in self-defence, conflict resolution, first aid, the criminal code and CPR. Before joining, every Angel must also submit to a criminal record check clear of serious crimes like sexual assault, murder, or hate crimes. He takes pains to explain that he would never tolerate vigilantes in his group.

We've turned onto 118 Avenue now and the night is still dead. St. Naud stops to speak with a couple of kids sitting outside the Hope Mission Youth Sports Centre at 38th Street. A couple minutes later, someone yells "pusses" from a passing car. That bit of heckling—I'm not sure it was even directed at the Angels—was the only remotely disturbing incident of the entire evening.

THE PERCEPTION OF CRIME

It's hard to determine whether the perception of violent crime jibes with the actual amount of violence in Edmonton. High-profile incidents like the killings of Josh Hunt and Nina Courtepatte have changed how Edmontonians view the city, and the number of violent crimes did rise 12 per cent from 1996 to 2006. However, the city's population is also increasing substantially, meaning that the crime rate per 100,000 people has actually decreased—from the 1998 highwater mark of 991.95 to only 892.79 in 2006.

Although 118 Avenue has certainly been the media focus for crime in Edmonton, 47-year-old Linda Maud isn't afraid. She works as a volunteer at the Carrol, a community-run café down the road from Beverly at 118 Avenue and 93 Street. She says the reputation of 118 Avenue doesn't keep her from enjoying her neighbourhood, especially since the Carrol opened up. "It's really increased the number of normal folk walking up and down the Avenue," she says.

That street life makes her feel safer.

She's seen the Guardian Angels once, when they came to the Carrol to meet with local police officers. She doesn't feel strongly about the Angels either way; she wants to see if they actually try to get to know the people in her community or just march around by themselves.

"If they just walk down the road and stick to their group, personally I think they could come off as a little aggressive or intimidating," she says, adding that she finds their red outfits a little off-putting.

COFFEE BREAK

Back on patrol with the Angels, we stop for a coffee at the Beverly Crest Travel Lodge at around 8 p.m. The group, which includes untrained volunteers, settles into a conversation about the lack of police in Edmonton and how other people just don't want to pitch in. Trapper longs for the days when neighbours got involved in each other's lives. My suggestion that maybe some people don't want their neighbours nosing around their business elicits looks of incomprehension.

Trust takes time, says Schroder. He's made contact with a few community leagues, but there's too many for him to contact each one. After all, there are only five trained Angels in Edmonton.

The conversation ends with a pull on the heartstrings and a splash of fear. If you were being beaten up, Schroder says, wouldn't you want an Angel around to help? He spins tales of seniors being beaten and their gold chain necklaces pulled from their necks, teens being stabbed and robbed, and again the story of that poor girl waiting at the bus stop. He ends with a passionate plea: "That's somebody's grandmother, somebody's sister."

ANGELA BRUNSCHOT

Greenwashing and other political sins

Parkland conference sets goals for shift to a post-carbon society

FROM CRISIS TO HOPE: BUILDING JUST AND SUSTAINABLE COMMUNITIES
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ALONG WITH TELEPORTERS and meals in pill form, an eco-friendly world was one of those developments that as a kid I expected would just appear when I grew up.

Laurie Adkin, University of Alberta political scientist, says that reliance on technology to change our world for the better is at least part of the reason why we still haven't moved to a post-carbon society, even though our politicians are draping

themselves in green.

Adkin will look at how Canadians can move beyond the rhetoric of green politics and into truly environmental policies during The Parkland Institute's fall conference this weekend, and she's not pulling any punches. Tunnel-vision political tactics on the part of the environmental movement are also to blame, she says, and activists need to look beyond saving one piece of natural habitat to the bigger issues of citizen engagement and electoral reform.

Here's what Adkin had to say about greenwashing, Stéphane Dion, and slowing down the tarsands.

SEE Magazine: Why do you think we haven't changed? At one time we could say there was no political will for change, but now it seems like politicians of all stripes want to appear eco-friendly.

Laurie Adkin: People say "no political will" as if it was a vacuum. It's the wrong political will. There are very strong interests that have been basically writing our environmental legislation for 30-some years. The Canadian Council of Chief Executives essentially wrote the [federal] Liberal government's climate change plan and really setting the agenda for what governments will do... Plus,

we have the provincial governments, particularly here in Alberta, so heavily invested in the resource sector and so convinced that there's only one way to exploit those resources, which is in a free-for-all fashion.

SEE: There are several so-called environmentally friendly products out right now. What do you think about green consumerism?

LA: There's a lot of greenwashing going on. It's just telling us to buy different things, which maybe are not as bad as the other things, but it's still not getting to the root of the problem that people in the North are buying way too much... There are serious issues that cannot be solved in the context of continued economic growth.

SEE: Do you think Stéphane Dion has created a green brand, or are his policies actually environmentalist?

LA: If you look at his 2005 climate change plan, it's essentially the same as the 2002 plan... It was Dion's job to go around selling [Paul Martin's green plan], and basically the core of it was to say sustainable development is compatible with the interests of making profits. And again, we get



DO YOU HEAR AN ECO?

Green thinker Laurie Adkin

this playing to business while avoiding the aspects of environmental change that are not going to be profitable, which are going to require shifting of interests and resources away from private profit into the public interest.

SEE: Like slowing down the tarsands?

LA: Yeah. Or like slowing down the overall rate of growth and not jumping up and down every time we have an increase in GDP. Or recalculating the GDP. What about natural capital? The very fact that business has resisted any regulation and restructured the environmental policies to self-regulation since the 1980s tells us what they think is at stake.

ANGELA BRUNSCHOT



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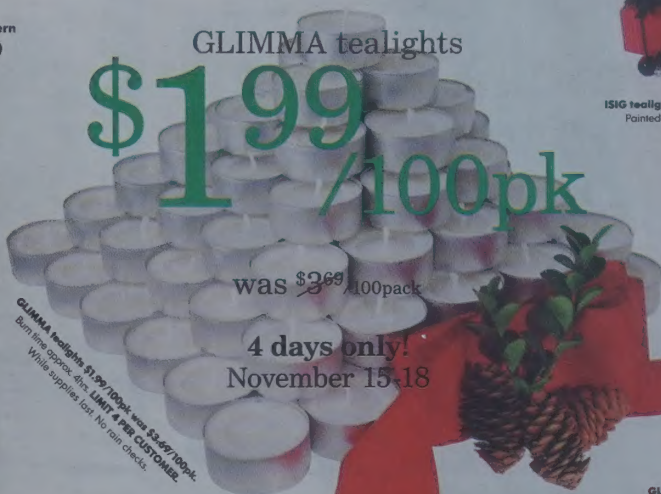
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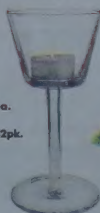
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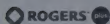
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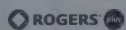
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The problem with normal

We have no idea what "ordinary" looks like

A QUIET MAN IN A NUNAVUT C O M M U nity shoots and kills a young police officer. Less than two days later, a high school student in Finland murders eight people and injures dozens of others before turning the gun on himself. The perpetrators of the two disparate crimes had something remarkable in common: normality.

The cop killer was described by others in his tiny Baffin Island town as "normal," an ordinary guy with kids who didn't stand out, a man no one expected to take the life of another. The Finnish boy did stand out, but he came from a "normal family," people said, which no doubt eased suspicions about this depressed Hitler and Nietzsche fan was up to.

It was commonplace to the point of absurdity for the media to quote astonished and clueless friends, neighbours, and relatives in the wake of a murder, mass murder in particular. You never hear comments like "Yes, he was a total freak. I knew that one day he would take out a post office."

How is it that we miss clues that seem so clear in retrospect? It reminds me of the old Boomtown Rats song, "I Don't Like Mondays." A girl goes on a shooting rampage, and daddy doesn't understand — he always said she was good as gold. "We don't expect abnormal

COMMENT

EXILE

behaviour from people we come to believe are normal.

We make sharp distinctions between normal and abnormal people, rather than between normal and abnormal behaviour, in much the same way that we tend to see crimes as inextricably linked to a definable criminal class rather than as actions that require more complex explanations. It screws with our radar when people cross that seemingly impermeable barrier.

But every one of us has a breaking point, and stressors that you might face with equanimity can trigger an explosion in someone else. And when it happens, the conclusion tends not to be that we all have the potential for extreme action, but rather that our previous assessment of that person's essential character was wrong. As Shakespeare wrote, "There's no art to find the mind's construction in the face."

And as Ralph Klein used to say, not being normal is not acceptable. This world is very hard on the weird and the different, and punishing them helps to establish our own normality. Most of us, I believe, are terrified of ending up on the other side of that divide, and we constantly seek reassurance. Humans can engage in the

strangest acts, as long as they know that they have company out there and can therefore make a claim to normality.

Take a look at the *Savage Love* column at the back of this magazine. People who are into everything from light spanking to serious additions to golden, brown, and Roman showers (don't pretend you don't understand, perv) want to hear, above all else, that they're normal. "Why yes, every major city has a nun-fisting club." Big sigh of relief.

A lot less funny is the fact that this relentless pursuit of the normal, of the average or the mean, explains a lot about how atrocities become possible. Human see, human do. Seemingly normal Yugoslav Serbs, Croats, and Muslims who had lived side by side in peace for decades killed their neighbours and best friends. This is, unfortunately, only one instance from a very long list.

As futile as it is to divide the world between normal and abnormal people, there is a point to recognizing and assessing abnormal behaviour, for safety if for no other reason.

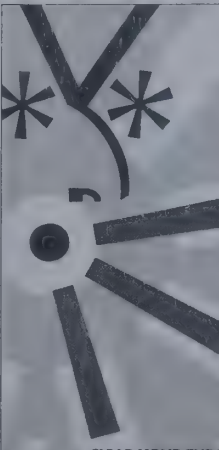
But our society has become so atomized and self-absorbed that we are probably less in touch now with what is normal than in the past. Internet resources notwithstanding, we are probably more ignorant now of human nature than ever before because we interact so much

less with each other in person. We've become deaf to body language because it doesn't come with emotions. We don't recognize someone about to go off. Were we less rigid in our think-

ing and categorization, and more prepared to see ourselves in others, these shocks to our collective consciousness might become less frequent. incokeeverywhere@gmail.com

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LIND 07



Flaws of attraction

Shortcomings plays to Adrian Tomine's strengths

SHORTCOMINGS
By Adrian Tomine. Drawn & Quarterly, 108 pp. \$22.95.

AFFECTLESS 20-SOMETHING SLACKERS, many of them Asian, motivated more by boredom and selfishness than desire. Artwork that looks more like a series of black-and-white photographs than the action-filled pages of a comic book. Female characters who seem to have sprung straight out of the girlfriend fantasies of every indie-rock hipster you've ever met (or been).

Put it all together, and it can only mean one thing: we're in the world of Adrian Tomine, the gifted creator of the ongoing, frustratingly sporadic comic book *Optic Nerve*, a man whose minimalist vignettes would be a staple of the *New Yorker* fiction section, if only *The New Yorker* published comic stories instead of cartoons about psychiatrists, talking dogs and people stranded on desert islands.

The new graphic novel *Shortcomings* is Tomine's first attempt at crafting a book-length narrative, but it still feels like a work in miniature. Maybe that's because the worldview of his main character, Ben Tanaka, is so limited. Ben manages a San Francisco movie theatre, but his real full-

time job is picking petty fights with his girlfriend Miko and making misogynistic comments about pretty much everybody else in the world. As the story begins, Ben and Miko are already drifting apart, but when Miko accepts a four-month internship in New York, he can't decide whether to spend their time apart missing her or dating other women.

Being both spineless and compulsively attracted to young white girls, he winds up doing both. And being the main character in an Adrian Tomine story, neither course of action makes him happy.

As with his *Optic Nerve* stories, the strength of *Shortcomings* is Tomine's cool, unerring eye for sociological detail. (Has there ever been another comics artist with Tomine's ability to dress his characters?) His insights into Asian moves are especially sharp—the weird mix of power-tripping and self-loathing that underlies Ben's thing for white chicks, or the way Ben's Korean lesbian friend Alice invites him to a family gathering as her fake boyfriend, even though she knows her parents will hate him anyway because he's Japanese. (Ben, typically clueless, can't understand what Koreans have against the Japanese.)

Tomine charts the course of sever-

al relationships over the course of *Shortcomings* 100 or so pages—no just Ben and Miko, but also the two unsatisfying dalliances Ben has while Miko is in New York, as well as Alice and her new girlfriend Meredith—and yet, if anything, the pace of the book is almost leisurely. Tomine is always happy to linger on small moments and resonant details, devoting several panels to, say, a coffee cup on the dashboard of a car, or the pattern a girl's hair makes on a pillowcase, or the nondescript view from the airplane window as Ben flies away from Miko on the book's final page. (Where a blowhard like Frank Miller (of *Sin City* fame) prizes noise, violence and aggressively simplistic characters and images, Tomine prefers understatement and restraint, writing stories where very little happens to characters with a lot of contradictions.)

And without a lot of likable qualities, either. Maybe it's a good thing *Shortcomings* is such a short book, because it would be difficult to put up with Ben's sour outlook on the world for much longer. I usually get a kick out of it when a writer makes a real misanthrope his hero, but Ben ultimately comes across as too small-minded a character to put at the centre of a book. I'm not saying Tomine had to make Ben into more of a hero—or even that he had to give him any so-called "redeeming qualities." I'm just saying that Ben's particular brand of cynicism and selfishness isn't particularly interesting or tragic over the long haul.

Still, Tomine is an undeniable talent who brings a welcome, fresh perspective to the comic book scene. All comics could use a little bit more of the Tomine touch. We've had enough "Bam! Pow! Splat!"; maybe now it's time for some "Whisper. Rustle. Sigh."

PAUL MATWYCHUK

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Amber Hawk Swanson and her identical silicone twin arrive at Latitude 53



QUEER TERRITORIES

Featuring artwork by Johannes Zis, Amber Hawk Swanson, and Lane Robert Mandis. To Dec 1. Latitude 53 (10248-106 St) Info: 422-5353.

IN 2005, ARTIST AMBER HAWK SWANSON found herself at a creative crossroads. She had just completed a film project entitled "Feminism?", a series of shorts that took transcripts of interviews she had conducted with various women about feminism and sexism and combined them with (often graphic) images of herself being sexually objectified.

"People just kept coming up to me," she says, "and telling me stories about some cool new sex thing

they saw or did. Something about how I had imaged myself in a sexual way seemed to bring forth those kinds of stories, and I was feeling quite overwhelmed. I think I wanted to find some kind of receptacle for those stories, some kind of stand-in for myself. And I was also having these masochistic impulses at the time—I just wanted to beat the shit out of my own image. I was obsessed with finding a way to double myself."

Little did she realize that a company located in San Marcos, California was manufacturing exactly the product she was looking for.

San Marcos is the home of Abyss Creations, the company behind the

fabled RealDoll, a line of disconcertingly lifelike, anatomically correct sex dolls—the same company where Ryan Gosling orders his girlfriend Bianca in the movie *Lars and the Real Girl*. These are not the cheap, flimsy inflatable sex dolls that fratboys buy at the downtown sex emporium; they are durable, painstakingly crafted mannequins with silicone skin laid over a skeleton of metal bolts and PVC pipe. They weigh over 100 pounds, and even a basic model will set you back about \$6,500, not including shipping.

"Amber Doll" has an off-the-rack body (RealDoll Body #8, to be precise), but facially she's an exact double of her owner—Swanson even underwent a 3-D facial scan to provide a reference point for the RealDoll team. "The resemblance is about as accurate as you can get," Swanson says. "They used make-up of my own makeup bag and sealed it in, they painted my birthmarks onto her. It was absolutely thrilling to see the final product—I'd watched the whole process, and there's a buildup to unveiling it like you get in a cooking show. I kind of felt like I was going to faint when I first saw her, they did such an amazing job."

At first, Swanson used Amber Doll as a prop in a series of photo reenactments of moments of female victimization from famous movies—Jodie Foster's rape in *The Accused*, the brutal subway-tunnel assault of Monica Bellucci in *Irreversible*, Chloë Sevigny giving Vincent Gallo a blow job in *The Brown Bunny*. Swanson would assume the male role,

Amber Doll the female role, but both would be dressed female costumes identical to the one the actress wore in the original film. Her work was less a statement about the objectification of women or the creepiness of the RealDoll phenomenon, Swanson says, as an exploration of her often-violent attitude toward herself, a desire to play the role of the victim and the victimizer at the very same time. (Swanson has a wrist tattoo

thus far: a joint birthday party and six-month wedding anniversary celebration with more than 200 people in attendance.

"It was fantastic," she says. "We had a garter toss, we fed each other cake, and it was really kind of amazing, since gay marriage isn't legal here [in Illinois], to have this largely queer group come out to enjoy all the trappings of a traditional wedding. And it wasn't an ironic event. I

"There's something motherly in the way I have to take care of her. I dropped her once, and I just felt horrible."

AMBER HAWK SWANSON, ON LIVING WITH "AMBER DOLL"

that reads "BULLY"; Amber Doll has an identically placed tattoo that says "PREY.")

But over the last year or so, Swanson's attitude toward the ongoing Amber Doll project seems to have mellowed. "When I ordered her," Swanson says, "it was all about violence. But I've stepped out of that a little bit. She's an extension of myself, she's also sort of my wife [Swanson 'married' Amber Doll in a mock wedding ceremony in Las Vegas], and there's also something motherly in the way I have to take care of her and clean and maintain her body. I dropped her once, and I just felt horrible. It's a confusing thing."

In August, Swanson staged what she describes as the most successful aspect of the Amber Doll project

thought of it as a real celebration, so it was exciting to see other people participate in such a genuine way. The man who caught my bouquet was so excited and thrilled—he gave his boyfriend this big, movie-star kiss, and it was really beautiful."

Swanson isn't sure where the project will go from here—in fact, she feels her art is at a turning point, even if it's unclear what direction it will wind up taking. "I do want to continue to embody the victim/victimizer relationship," she says. "I'll keep experimenting. If this project has taught me anything, it's that you have to fail a lot. I don't want to censor myself, but I've learned to do some critical thinking about the project as a whole."

PAUL MATWYCHUK

Hellooooooooooooooooooooo, hearse!

Dust's cynical funeral drivers keep their emotions buried

DUST

Directed by Dave DeGagné. Written by Mark Stubbings, Starring Stewart Burdett, Charles Netto, Mark Stubbings, Elizabeth Ludwig. To Nov. 18 (8pm) Transalta Arts Barns (10330-84 Ave). Tickets available at TV on the Square (420-1157).

WE ALL KNOW THAT—SOMEDAY—WE will die. It's an unavoidable, unpleasant fact, but a fact. But while most are aware, if only vaguely, of our own mortality, very few of us contemplate the physical business of death. Where will we be buried, how will our funerals be arranged, how will our remains make it from the mortuary home to the church and then to the cemetery?

Mark Stubbings' award-winning 2003 play *Dust*, newly resurrected by Last Night Productions, is the story of four people in the funeral industry who may deal with the realities of death on a day-to-day basis. Hearse drivers Alex, Jake, and Hugh have developed a hardened callousness that protects them from feeling the grief that surrounds their occupation. Betting on mourners' reaction times and whether or not the pallbearers will drop the casket, chain-smoking, drinking, and

occasionally having mild nervous breakdowns, the three have mastered the art of hiding from and displacing any unpleasant emotion. That is, until Audrey, a naïve and emotionally honest young woman, joins the team and challenges Alex to feel.

Black humour is often the best sort of humour, in that it's usually the

Black humour is often the best sort of humour, in that it's usually the most honest about what it is.

most honest about what it is and what it means. Facing mortality with a laugh isn't necessarily a bad idea. However, Stubbings' play isn't really black humour—the dialogue contains is too self-indulgent, the character development too rapid and sketchy, and the plot too lacking in moments of real honesty for *Dust* to

be really funny or moving as black humour.

Stubbings himself plays Alex, the quiet, emotionally hollow leader of the hearse drivers. Perhaps because he's the most realistic character, Alex is also the most likable—he's particularly effective at sarcastic comments, avoiding intimacy, and being astonished by Audrey's (Elizabeth Ludwig) persistent belief that human beings have a moral obligation to feel.

The two share an awkwardly staged (and admittedly somewhat melodramatic) scene, the longest in the play, that closes the first act. In the face of some startling news about Audrey, Alex speaks to her through her closed front door about how and why he became so cold. When he finishes his story, Audrey lets him in to share a secret of her own. The monologues are used in a fairly standard way, suddenly developing characters who had remained stagnant before. However, the key to the scene isn't the speaker but the face of the silent character—Ludwig, then Stubbings, each have silent revelations that are far more interesting than the monologues that catalyze them.



EVERYBODY PEWS

The cast of *Dust* suffers through yet another eulogy

Charles Netto as the hapless and unthinkingly misogynistic Hugh is wonderfully confused and enthralled by the stronger characters. Stewart Burdett's Jake, a character who goes from highs to lows far too quickly to be believed, is harder to follow. The script demands no fewer than four instant character changes from Jake: from cynic to spiritual fatalist to demented believer in miraculous resurrections to shaken but whole person. And while Burdett does an admirable job, the script treats Jake too haphazardly for him to emerge as a realistic, interest-

ing character. Running gags such as Hugh's inability to follow what the others are talking about and Jake's habit of calling him a retard are amusing, but the two characters never quite gel.

Death isn't an easy subject for comedy, and while *Dust* does score some laughs, it ultimately falls victim to the same hardened attitude that its characters do. *Dust* reminded me that I too will die someday, but I sure don't want any of these people "hauling" my corpse to the cemetery.

MICHAEL McNICHOL

Who's the dictator?

Marty Chan's *Fulcrum of Evil* mixes '80s sitcoms and modern geopolitics

FULCRUM OF EVIL
Directed by Marianne Copithorne. Written by Marty Chan. Starring Jeff Haslam, Mark Meer, Davina Stewart, Beth Graham. Fri-Sat, Nov 16-17, Watterdale Playhouse (10322-83 Ave). Tickets: \$10, available TIX on the Square (420-1757)

ALTHOUGH TARGETS OF ITS WIT include George W. Bush and American xenophobia, the inspiration for playwright Marty Chan's radio comedy *Fulcrum of Evil* was an equally insidious creation of our neighbours to the south: the '80s family sitcom. "Family Ties was one that I was hooked on," laughs Chan. "I don't know why I watched it so much—maybe I had a crush on Mallory. And I hate to admit it, but another one I used to watch a lot was *Silver Spoons*... When the opportunity came up to write this play, I thought 'I've got to find a way to use that structure,' and I thought it would be the perfect premise to throw in one of the world's worst dictators into a family sitcom."

And so... the CBC-commissioned pilot, which will be taped over two nights in front of a live audience at the Watterdale Playhouse, finds Fazrul, a wannabe dictator of the fictional island country of Tipipini, who longs to become part of the Bush designated "axis of evil," joining the ranks of Iran, Iraq, and North Korea as the coolest and baddest gang on the global block. Of course, in true sitcom style he's going to need a little help from one of the wackier characters in his orbit.

"Saddam Hussein is just a good punchline to most jokes," says Chan, adding that the deposed despot's death was an easy plot hurdle to overcome. "I remember the whole business about his body double and people thought his body double had been executed rather than him. I thought it would be funny if he had escaped and was hiding on this fictional island that is run by my dictator. Rather than make him the Saddam Hussein that everybody knows and hates, I would make him the '80s sitcom version of a really bad



TYRANNICAL HUMOUR

Marty Chan hopes to recapture some of that old Miller/Boyett magic

houseguest."

Local notables Jeff Haslam and Mark Meer star as Fazrul and Hussein, while a full gallery of other well-known Edmonton actors round out the cast: Davina Stewart as Fazrul's ambitious wife, Beth Graham and Anne-Marie Felicitas as the kids (one of whom possesses *American Idol* aspirations, with Saddam self-appointing himself as vocal coach and talent manager), John Wright as an American ambassador ("You can't have a political satire without an American") and, at least during one part of the taping, the audience itself will be employed to provide the sound of an angry mob.

As expected, Chan has the book-ends of a successfully schmaltzy family affair worked out. Darrin Hagen has composed an appropri-

ately cheesy opening theme with lyrics penned by Chan. "There's a certain quality," Chan chuckles. "I think it's the same composer that has done all the '80s sitcom theme music." And of course, by the end of the episode everyone has learned a lesson.

"Saddam is the one who brings all the great advice and saves the day," says Chan.

If the laughs come fast, the CBC will order more episodes, and, given the amount of local talent involved, the result could be a kingdom that may not be peaceable (this is showbiz, after all) but could very well be lucrative.

"My hope," Chan says, "is that if it spins off into a series that it will give a lot of local actors work."

ZOLTAN VARADI

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The Republic has spoken

Most Serene Republic stay serene—while their peers shill for the man

THE MOST SERENE REPUBLIC

w/ Dragonette, Small Sins, Mother Mother, Sat, Nov 17 (8pm) Starlite Room (10030-102 St). Tickets: \$15, available at Blackbyrd, Megatunes, ticketmaster.ca

IN 2005, THE MOST SERENE REPUBLIC released the indie-rock milestone *Undervater Cinematographer*, aligning themselves with Toronto's tastemaking Arts & Crafts label alongside powerhouses like Stars, Broken Social Scene and Feist. Now, two years on, The Most Serene Republic is preparing their second record—the much more pop-oriented *Population*—for a cross-Canada tour and testing out the material on the road.

"Anytime you do anything, you want it to be better than what you've already done," says chief Republic songwriter Ryan Lensen. "I don't know if it's just a sophomore thing, but a lot of people experience the pressure for the first time on their sophomore release. But *Population* is its own thing, it's kind of separate. And while the pressure is going to be on, it doesn't really feel like a sophomore pressure—it's more of an artistic one."

Two years ago, Canadian indie rock was at its peak: in June that year, Arcade Fire had just put out *Funeral*, Stars had just released *Set Yourself on Fire*, and the self-titled, fame-securing album by Broken Social Scene had just made them a household name. Amidst all this, The Most Serene Republic managed to find that rare, perfect balance between underground notoriety and commercial acclaim.

"That was something which we never expected to happen in the first place, and then it sort of just did happen," Lensen remembers.

"Now we're on the other side of it all, and we don't really know what it's like to not have the support of everyone around you. We had a lot

of meaning in the first record—basically for ourselves, about the music industry and about what was going on—and suddenly it was picked up and we had full support."

Despite the length of time between now and that initial explosion of bands from Eastern Canada, it still might seem like only yesterday. But for Lensen and his band, that's been more than enough time for a few significant changes in the musical climate of his country, his band, and his label to take place.

"It's not 'indie' rock anymore," Lensen says, with more than a hint of criticism. "We're actually one of the few bands who are still at the level we're at. We've never bought into a producer; we've never gone into a huge studio; we still do it all on our crappy basement gear, and we do the best we can to break any kind of traditional musical rule we can. Indie rock has lost a sense of what it was doing, it's become totally American Apparel-sponsored, and it will unfortunately rise to its own destruction. Even though we've only been around for about three or four years now, we're like dinosaurs."

Lensen isn't far from the truth: what's cutting-edge, new, and sharp one day fills used CD bins the next. But, as music history has always told, the bands who stay true to themselves are the bands that keep their heads above water the longest.

"The first record we had done was completely a studio record," Lensen says. "It was just for the sake of experimentation. Then, when we went on the road, we learned a lot of things about ourselves, and now *Population* seems to be a combination of the two: the studio experimentation, and the power of the live performance."

While The Most Serene Republic might be always moving forward



YOU'VE GOTTA SEE THEM LIVE... Is that plunger part of the stage show?

musically and artistically, their general philosophy will always stay the same: be true to yourselves, be true to your band, and stick to what you

believe. "The market has spoken," Lensen concludes. "I've only seen old ideas reheated, new hairdos, and unnecessary scarves wrapping

up those old ideas. We want to provide a new base of influence for coming generations."

EAMON MCGRATH

HOT TICKETS

MUST-SEE SHOWS

CUFF THE DUKE

■ Fri, Nov 16, Dinwiddie Lounge

They're Ottawa's favourite sons first and foremost, but they've practically been adopted by bookers at the various venues that populate the U of A campus. The familiarity of the locale should make the always-capable country-rockers even more so—capable, that is—making for one of this week's surest bets.

WEEN

■ Sat, Nov 17, Edmonton Event Centre
"Brothers" Gene and Dean return to the

scene of their last E-ville visit. The name of the venue has changed, but Ween's reputation as the most enterprising (and consistently surprising) musical jokesters since the Mothers of Invention remains unsurpassed.

THE JUAN MACLEAN

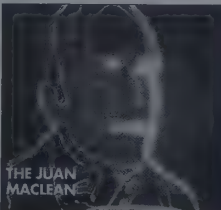
■ Sat, Nov 17, Pawn Shop

AKA John MacLean, former Six Finger Satellite, current dance-punk noise-maker and friend, former bandmate, and label signee of James Murphy. If you're going to the show, you already knew that. If you didn't, you're likely too old to appreciate the rocket anyway. But don't worry about that because...

THE STAMPEDERS

■ Sat, Nov 17, Century Casino

...one of Alberta's few rock acts of the early '70s (with genuine chart success) is still toiling away. And if "Sweet City Woman" doesn't grab you the way it used to, the slots are a coin toss away. Win-win!



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It's jazz, it's rock, it's... whatever

Vancouver's fiendishly unclassifiable Inhabitants claim a musical niche all their own



ADDRESSED TO OCCUPANT

The Inhabitants make their home in several musical camps

THE INHABITANTS
Sat, Nov 17, Yardbird Suite (11 Tommy Banks Way) Info: 432-0428

JP CARTER, OF THE SOMEWHAT tough-to-pigeonhole Inhabitants (more on that in a moment), would be the first to tell you that the noise his band makes doesn't invite much room for a middle-ground opinion.

"I think the people who tend to enjoy our music the most are the ones who are waiting for a little bit of chaos to creep in and appreciate that side of music—free jazz and experimental music," says Carter, who plays trumpet for the Vancouver-based quartet. "If you're not into that, we might leave you a little dry, you know what I mean? That's where we're basically leading to—we have structured songs but it's all there to be demolished."

Equal parts cerebral and visceral, with tasteful horns gliding over squalls of feedback, the Inhabitants' musical structures are also somewhat dependent on the receptivity of an audience. Carter says—the more they're willing to play along, the more the band is likely to ride those sonic swells into territories unknown. But the band's relatively low profile means the occasional booking where neither the public nor the group know how it will all pan out.

"Last night we were playing in this tiny place in London [Ontario] and it was such a crazy night,"

Carter says. "There was this big party of people that had been on a 30-day yoga retreat or something, and meanwhile the two opening acts were really ambient experimental groups and there was this weird juxtaposition of things going on: people were partying and you could barely hear what these guys were

"There are no real limitations on how far we can take [our sound]."

JP CARTER

doing. It was one of those kinds of scenes. Just after the last opening act finishes, this guy put on a CD of, like, *Dance Mix 2000* or something... We were like, 'What the hell? How are we going to fit into this?'"

As far as 30 or so of the revelers were concerned, the Inhabitants' mix of post-rock and free jazz fit just fine and they paid rapt attention; for Carter & Co. that's all it took.

"They were ready to hear us, and as soon as we realized that we did our thing and we could take it pretty far with them because it was a small place and we were really into what we were doing, that's the best scenario for us, because there are no

real limitations on how far we can take it."

Just what "it" is, though, is open to interpretation. Carter, much like his fellow Inhabitants—guitarist Dave Sikula, bassist Pete Schmidt, and drummer Skye Brooks—bring as much of a rock background as jazz to the creative mix, but officially the band would like to be viewed free of genre preconceptions, as a "self-defined channel of composition and sound."

Thankfully, Carter makes that proposition sound much less precious than it seems on paper.

"Personally, I have trouble talking about it as well," he says of the impulse to frame discussions of musical aesthetics in terms of precedents. "But bringing influences into it makes it even more complicated when you're making the music, because there're so many that it's kind of abstract. When people make reference to other artists and sounds quite often it surprises me."

Fair enough. Draw your own conclusions: The Inhabitants' sophomore release, *The Furniture Moves Underneath*, receives its retail release on Tuesday, and judging by past acclaim (Germany's Moers Festival, for example, billed them as "the most exciting new band in Canada"), Carter & Co. and their burgeoning audience, should have even more surprises in store—of a decidedly pleasant variety, that is.

ZOLTAN VARADI

Comedy of terrors

James Murdoch on exploding vans, squirrel-like bears, and apocalypse

JAMES MURDOCH

Thu, Nov 15 John L. Haas Theatre (MacEwan Arts Campus, 10045 156 St.) Tickets: \$15

TOURING CANADA IS SUCH A MONSTROUSLY difficult slog it's a wonder anyone actually does it. In Europe or even the U.S. you might have to drive a couple of hours between gigs, but in Canada it's often a day from one show to the next.

That goes double for the far north, where Edmonton singer/songwriter James Murdoch spent his formative music-making years, living in Whitehorse. He has a particularly non-rosy tour story to prove it.

"We were 16, and had bought the cheapest van that we could afford. It was an old Canada Post van; I had basically spent the summer rebuilding the engine myself. Eventually we set out on the road and got about 20 kilometres out of town before the van broke down—for the first time—and continued to do so. We had to drive through the night to try to get to this gig on time, and the van started backfiring. Once it got dark, it shot flames out of the exhaust pipe far, far, like, a foot, and the whole outside would be day light for a flash because of the explosions out of the back of the van."

Eventually, the band managed to get good in a tiny, remote outpost called Dease Lake, which, Murdoch and his bandmates were dismayed to discover, boasts the highest concentration of black bears on Earth. "There's about 10 black bears for every 20 kilometres," Murdoch says. "You see them everywhere. They're like squirrels."

Amazingly, the band managed to hitch a ride in an empty touring bus that passed by ("We thought it was the coolest thing—we actually got to ride in a tour bus for only 20 bucks, with all our gear!"), getting then

EAR TO THE ASPHALT

ANN VRIEND

them to make their gig in Smithers, B.C.

Unfortunately, the rest of the tour had to be cancelled since they had no way to get out of Smithers with all their equipment—

"We bought a can of Spork. Like Spam, but worse."

JAMES MURDOCH

they ended up pooling all their money together and shipped their gear ahead of them, and then tried to hitch back to Whitehorse. As a result, the band was split up, with Murdoch, his guitar and his assistant being dropped off in a remote logging camp, with nothing but the clothes on their backs and a single bagel to share.

"The next day we started to hitchhike again, and there were bears everywhere. We had to keep yelling so they wouldn't come near us." (Insert image of a 16-year-old Murdoch and his band along a rural industrial road, screaming at an approaching posse of black bears while jerking their thumbs into the biting northern wind.)

"And everyone kept driving by us!" he exclaims. "Finally, we were so freaked out we stood in the middle of the road until the next person came and we made them stop, and we said, 'Look, you have to at least drive us to the next gas station.' And the guy

was like, 'Oh, I can't because, like, there's explosives on the truck.' Apparently you're not legally allowed to have riders if you have them—but he finally gave us a ride anyway, thank God."

The truck driver dropped the band off at a little gas station where a postal worker agreed to drive them to a nearby town.

"And the first thing she said was, 'Oh, you're the boys that everyone kept laughing about!' I guess all the truckers were laughing about us and making bets on their CB radios as to how long we would last!" (So that's the hospitable northern spirit I always hear about! Can't wait!)

"She gave us a ride to this little town, where we bought a can of Spork..."

Sorry—a what?

"A can of Spork. Like Spam, but worse. We had to pool our pennies so that we could have it as between us. That's the only thing we'd had to eat in two days."

Finally the group managed a ride back to Whitehorse, only to find, upon arriving at 4 a.m., that a massive fire was consuming the forest on the edge of the city. "So we're coming into this smoke-filled town; it actually felt like Armageddon."

And what was your band's name?

"Oh, which ones were we then? Ah, it was called 'After the Van.'"

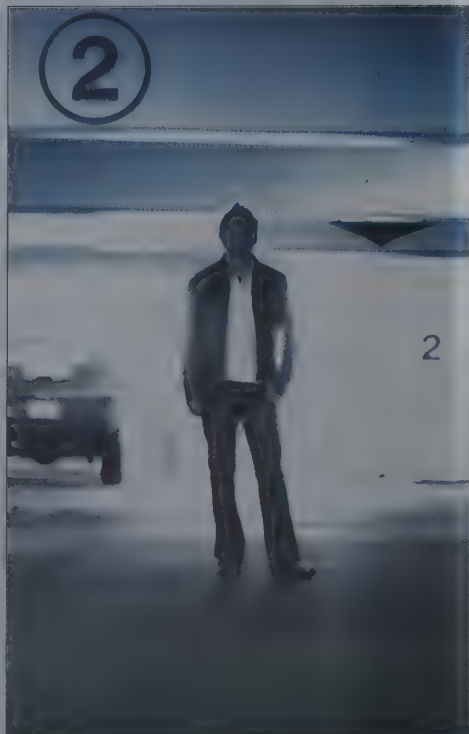
It was called "After the Van"?

"Yeah," Murdoch replies weakly.

After the one that broke down?

"Oh no, that was another one. That's another story."

Every week in *Ear to the Asphalt*, Edmonton singer/songwriter Ann Vriend will tell another hard-luck road story from a touring musician coming through town. Check back next week.



ROAD WARRIOR

Lucky for us, James Murdoch is climbing back in the saddle

HE'S JUGGLING A LOT OF PROJECTS

CJSR's Mick Sleeper breaks out his old vinyl for one last spin on Nov. 26



Sleeper puts it to bed

After 12 years on air, the reggae-loving local radio legend calls it quits

TWELVE YEARS OF DOING ANYTHING is a long time," confesses Mick Sleeper, host of CJSR's long-running reggae showcase, *Soul Shakedown Party*. Sleeper will retire the show later this month, though it isn't because he's tired of the music. "There were just certain things that were getting stale," he says. "I thought about it for a while, and

thought, 'It's time for a change.'"

On a given episode of *Soul Shakedown*, Sleeper broadcasts a dramatic cross-section of reggae sounds, and you always come away from the show feeling like you've been educated. *Shakedown* is as much about music journalism and the history of reggae music as it is about good vibes, good music, and chilling

out.

"To me, reggae is a lot of things," Sleeper says. "It's the headlines from yesterday's newspapers, it's a call for an ass-kicking of the evildoers of this world, and it can also be a guy boasting about how cool he is.... A lot of people might see me as a purist when it comes to reggae. [Soul Shakedown usually focuses on the

roots of the genre, not modern-day offshoots.] Basically I have one or two reactions: turn it up or turn it off. In the past 10 years, there's been such a great flood of rereleases, and there's never been a better time to explore the back catalogue of reggae. But what I've always tried to do with *Soul Shakedown Party* was play a bit of everything, and get interested in it, so that different people would tune in for different reasons."

And it worked: Sleeper has been one of the biggest voices in Edmonton's reggae community. If you're an Edmonton reggae fan, chances are you tune into *Soul Shakedown* regularly.

Sleeper's long-term devotion to his show is rooted in his personal

"I don't want to be living in a time warp, and that's where Bass Culture picks up."

MICK SLEEPER

beliefs regarding community radio, themes which sometimes creep into the program—not surprising, given reggae's political slant. "More and more radio stations are getting owned by fewer and fewer companies," Sleeper says, "and the time they devote to local issues and local news is getting smaller. How much of that is really serving the community? Out of all the radio stations in Edmonton, only two are independently owned and operated: CJSR and CKUA."

He's laying *Soul Shakedown Party* to rest, but Sleeper's also looking forward to changing gears on a new show, set to premiere on CJSR in December. The working title is the monolithic-sounding *Bass Culture*, which will see Sleeper shifting his focus from roots reggae to electronic and dub.

"There's been kind of a renaissance in roots reggae in the past few years," Sleeper says. "I don't want to be living in a time warp, and that's kind of where *Bass Culture* picks up. I still believe very strongly in community radio, and as far as my show goes I never thought in terms of 'quitting'; it was just about stirring up the pot."

EAMON McGRATH

This was a radio smash

CJSR HAS ALWAYS HAD ITS OWN SHARE OF radio personalities, broadcasting alternative perspectives on music, culture, and politics since its birth on January 7, 1984. CJSR program manager Daryl Richel has known most of them, and he's been good enough to compile a list of long-lost CJSR shows that he feels have had the most lasting effect on Edmonton's music scene (a list to which *Soul Shakedown Party* now belongs).

"CJSR has had so many different programs, produced by so many different Edmontonians, you only have to wait a little while for those shows to turn over," Richel says. "You just never know who's going to walk in the door with another great idea, because the door is so open and so diverse. When there's a really unique idea from somebody who's really passionate about the music, you'll get those standout shows."

THE BLACK EXPERIENCE IN SOUND (1984-1990)

Teddy Pemberton was the first DJ in Edmonton to play funk and disco on the radio, period. *The Black Experience in Sound* was one of CJSR's most popular shows in its day, and host Teddy became one of Edmonton's first true community radio personalities, providing Edmonton's music scene with funk and soul for the entire latter half of the '80s.

THE GREAT WESTERN BALLROOM (1995-2000)

Gabino Travassos' *Great Western Ballroom* combined live music performances and interviews, all recorded live in CJSR's studios. Travassos' show was so well-received and accepted by Edmonton audiences that it actually went into syndication to other campus stations across the country.

CROCODILE CONNECTION (2001-2005)

Master Crocodile emigrated from India and soon had a show on CJSR broadcasting roots music. "He really had an on-air persona," Richel recalls. "But he wasn't a scener. You don't often get that in extra radio. Master Crocodile went the extra mile—he really thought about how he was perceived by his audience as a personality."

ZOLTAN VARADI'S EYE ON MUSIC

BUT DIDN'T NEIL YOUNG LIKE REAGAN?

HERE'S A SURPRISE. WELL, NOT REALLY, BUT IT'S interesting nonetheless: a study by the Norman Lear Institute and Zogby International has concluded that persons leaning towards small-c conservatism on the political spectrum are less likely to listen to jazz, electronic music, punk, world, reggae and, of course, the sound of all those people threatening their capitalist paradise (it's an American study). Latin musicians.

One of the most telling stats, given the States' unilateral arrogance of late: 95 per cent of conservatives said they never listened to world music. What do they like then?

Classical, country and rock (as long as it's not too edgy). Although rock was the top choice for liberals, they were also more likely to be receptive to all genres of music.

Of course, anything named the Norman Lear Institute is bound to invite accusations of "liberal bias" by the far right, but they were probably too busy getting down to the new Brooks & Dunn to take much notice.

(Via thedailyworm.com)

NEVER TONGUE-TIED

"THERE IS NOTHING IN ME THAT WANTS TO go in there and do new music. How are you going to deliver it? How are you going to get paid for it if people can just get it for free?... Every little college kid, every freshly scrubbed little kid's face should have been sued off the face of the earth."

—Master merchandiser Gene Simmons of Kiss tells *Billboard* what he thinks of P2P, although his reluctance to bid new tracks (thank God) doesn't mean he's averse to continuing to repackaging Kiss' catalogue at every available opportunity. A new "Gene Simmons" boxed set, yet another Kiss box,

and the third installment of the *Kissology* DVD series are all due for shelves. Give credit where it's due: who else could keep finding ways to get people to buy the same shitty songs from the band's "classic" period (which lasted all of '75 to '76) every fiscal year?

END OF A WORLD

ANOTHER ONE, MAKE THAT THE LAST ONE, bites the dust. Music World, the only remaining homegrown Canadian music retailer, is set to go the way of Sam the Record Man in 2008, meaning that they will commence an "orderly wind-down" of their services, with doors closing forevermore on January 31 of next year. What are they going to do with all those Kiss boxes?

(Via idolator.com)

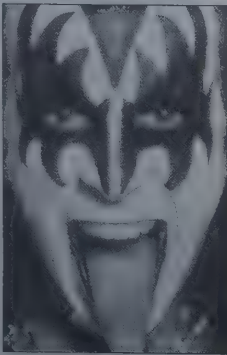
OZZ STRUCK

WHAT DO DUMB CRIMINALS HAVE IN common? Apparently an affinity for generic metal. Proving that clever and quirky shenanigans from North Dakota aren't just the stuff of Coen Brothers movies, Fargo copper Paul

Laney organized a pre-concert "party" for an unlucky few before an Osbourne concert there. All you needed to win an invitation was an outstanding warrant. As a result, some 40 "VIPs" were arrested. When told of the sting, the Ozzyman was less than amused. "Sheriff Laney went out of his way to tarnish my reputation by implying that I somehow attract a criminal element."

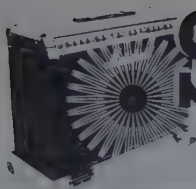
Heaven forbid. One wonders what kind of element, if any, will be attracted to the other bit of Ozzy news out this week: more than 500 personal items from the dysfunctional family's collection will be up for auction on November 30 and December 1. According to *Chart* magazine, available items range from a used pair of leather pants to an autographed photo of David Hasselhoff. If Ozzy is being forced to part with such dear belongings, it's likely that he's just pissed at the Fargo police department with stealing away potential ticket-buyers to his show—sounds like he needs every last one of them.

(Via blabbermouth.net/chartattack.com)



KISSING BOOTH

Gene Simmons won't make new music unless he knows people will pay for it



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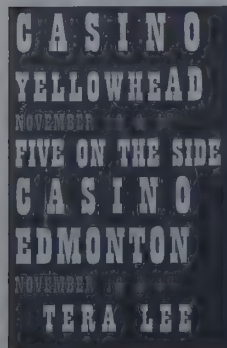
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CORB LUND
Horse Soldier! Horse Soldier!
(Slony Plan)
★★★★☆

A QUASI-CONCEPT ALBUM ABOUT HORSES and war, Corb Lund's *Horse Soldier, Horse Soldier!* is a logical extension of the man's longstanding equine obsession.

He kicks things off with "I Wanna Be in the Cavalry," a celebration of the horse's place in battle through the ages, and then leads into the similarly themed mini-epic title track. From there, things get seriously eclectic. We've got jazzy country swing ("Brother Brigham, Brother Young"), brooding country gothic ("A Leader on Losing Control"), and folksy balladry ("Especially a Paint"). Lund even dusts off an old track from his days in The Smalls, "My Saddle Horse Has Died," reinvented as a mournful mariachi ballad.

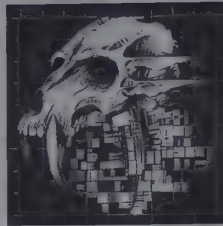
Lund hasn't forgotten his lighter side either, but his shit-kicking country stompers end up dragging things down a shade. Clever little numbers like "Family Reunion" and "Hard on Equipment" are fun, but they seem a little at odds with the heavier fare found elsewhere. But hey, if they're filler, they're at least damn fun filler.

If nothing else, *Horse Soldier!* further solidifies Corb's place as Edmonton's favourite musical son—it's another minor masterpiece, and it'll do nicely until he delivers the breakthrough we all know he's got in him.

MATTHEW HALLIDAY

BEHOLD... THE ARCTOPIUS
Skulgrid
(Metal Blade/Black Market)
★★★★☆

IN CASE THE BAND'S NAME DOESN'T GIVE IT away, this Brooklyn instrumental trio takes metal virtuosity to new extremes while giving their collective cheek a thorough tongueing on their full-length debut. Dysrhythmic bass wiz Colin Marston, heard here on the absurdly complex Warr guitar (a custom axe with up to 15 strings on which bass, lead and rhythm can be played simultaneously), interlocks



with guitarist Mike Lerner and bombastic drummer Charlie Zeleny to whip up a dense, chaotic frenzy of noise that, on closer inspection, proves to be meticulously controlled and organized. As much as songs like "Ol Cursed Womb!" and the title track avidly pursue that death metal sine qua non—brutality—the players can't help but let their affinity for jazz-rock à la Mahavishnu Orchestra show through, as on the ornate but surprisingly coherent "Some Mist."

That said, most of B... TA's vertiginous music seems contrived to give the non-metal enthusiast a headache. On the other hand, if you love bands like Dillinger Escape Plan but have a hard time getting past all that screaming, *Skulgrid* is the album you've been waiting for.

SCOTT LINGLEY



THE CRIBS
Men's Needs, Women's Needs, Whatever
(Wichita/Warner)
★★★★☆

ABOUT HALFWAY THROUGH MEN'S *Needs, Women's Needs, Whatever*, The Crib's music takes a precipitous fall on the Drop of Doom. The first half delivers a fine array of pleasing punk pop melodies, especially on the tracks "Moving Pictures" and "I'm a Realist," which manages to sound good despite some slipshod lyrics ("I'm a realist/I'm a romantic/I'm indecisive and that's about it"). Sadly, cracks start to show

through starting with "Major's Tilting Victory." The song has potential, but it's marred by Gary Jarman's out-of-tune vocals—and it doesn't matter if he's singing intentionally off-key. "Women's Needs," which appears ready to discuss its title only to blow off the question with a careless "whatever," suffers from the same problem: it starts off strong but its attempts to show off what the guitar can do devolve into what's basically noise.

Okay, maybe "Drop of Doom" is over stating the matter. The last half of *Men's Needs, Women's Needs, Whatever* is by no means awful, but you're still better off just playing the first half over again.

KRISTINA DE GUZMAN



ROBERT PLANT AND ALISON KRAUSS
Raising Sand
(Rounder)
★★★★☆

THIS IS AN ALBUM WHICH SOUNDS MORE LIKE "Robert Plant backs up Alison Krauss" than one where each of their voices—and respective genres—have an equal presence. Which is not a bad thing. As it turns out, Plant is a world-class harmonizer, and the blend of his voice and Krauss's is exquisite, as is the album's dark, hauntingly sparse Americana production, courtesy of T-Bone Burnett.

Still, considering Krauss is already a blue grass and Americana artist, she's not taking much of a leap here, whereas Plant's mastery of understated, precise all-country harmonies prove that his stature as a singer is well-deserved. In contrast, on the rare occasion when Plant's tastefully raunchy howling gets a spot in the limelight ("Polly Come Home," for instance), Krauss' petite and pretty voice can't quite match Plant's unabashed passion.

In the end, however, who cares? The disc sounds good, occasionally great, and the smartly chosen cover songs are deceptively simple, well-crafted, and suited to the genre. Just be aware that if you're looking for anything Zeppelin-esque, you'll be disappointed. Krauss fans, however, will love it.

ANN VRIEND

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TOP 10 MOBILE DOWNLOADS

- 1 Crank That, Soulja Boy
- 2 The Way I Are, Timbaland
- 3 Stronger, Kanye West
- 4 AYO Technology, (f. Timberlake) 50 Cent
- 5 Good Life, Kanye West
- 6 Party Like A Rock Star, Shop Boyz
- 7 Big Girls Don't Cry, Fergie
- 8 Buy U A Drank, T-Pain
- 9 Duffie Bag Boy, Playaz Circle
- 10 Umbrella, Rihanna

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"The bottom line was selling ads to people who were willing to pay the most money for them. That's when I bailed and went to university."

WAKING UP TO

CKUA's Tony King Finally Gets To Play What He Wants

RADIO

BY ZOLTAN VARADI, PHOTOS BY IAN JACKSON

Some fears you transcend, some you learn to live with, and others you celebrate.

"There's a ghost here," says Tony King, host of CKUA's flagship drive-time program *Alberta Morning*.

If he sounds nonchalant about the workplace spirit, perhaps it's because the ghost has come to be accepted as part of the station's lore. But what King does take seriously is how such legends provide a sense of the public broadcaster's long history.

"It moves at night in this building," he says. "If that doesn't give you a sense of ownership or feeling like you have something you have to live up to, nothing does."

Alberta-based CKUA, after all, has been on the air in one form or another for the past 80 years, which may explain why King experienced a measure of fright upon taking on the station's morning show. He admits to being "terrified" when he stepped into the slot back in January.

But a recording-breaking fall fundraising campaign and positive feedback from listeners has helped quell his jitters, with "like" mail heavily in the majority. So, as he comes closer to marking his first-year anniversary on the job in the midst of the station celebrating its remarkable anniversary, it appears as though the Tony King morning experience can safely be qualified as a success.

"Thank God," he exclaims.

RADIOHEAD IN THE MAKING

It turns out he hadn't have worried so much—given his history in broadcasting and his firsthand experience of the decline of the mainstream dial in the '80s, King is an admirable fit for CKUA's eclectic musical mandate. In fact, given that many know King as the erstwhile programmer for both the Metro Cinema and the Edmonton International Film Festival, some may be surprised to learn just how deep his roots in radio run.

King says that in his elementary/junior high years he "lived" for the Top 40 countdown on CHED. When he and a friend took a tour of the station at the age of 15, he found himself star struck upon meeting his favourite disc jockeys. "We almost passed out. Chuck Chandler and Billy Williams and all these hot jocks at the time that were celebrities!"

"Of course, no jock is a celebrity now," he laughs.

This was the '70s, after all, arguably the tail end of radio's tenure at the centre of popular culture, when DJs actually selected their own songs instead of following regimented playlists pulled from the same pool of pre-approved "hits." It was a time when the disconnect between what audiences purchased and what they heard on the airwaves wasn't nearly as marked as it is today.

King turned to music to get him through those difficult high school years, collecting glam rock albums such as the soundtrack to Brian De Palma's bizarre *Phantom of the Paradise* or big releases by groups like Queen. And then, as King's grade-school years grew to a close, an uncle whose job it was to sell airtime to advertisers recognized "certain 'ability and vocal quality' in his nephew and arranged a meeting between King and K-97's then program director Neil Edwards. Edwards, in turn, helped King prep some audition tapes that led almost immediately to a gig at a station in Wetaskiwin.

FM BREAKS ITS PROMISE

"I applied to go to the radio and television arts program at NAIT, and I applied for the job [in Wetaskiwin]," he recalls. "I got in at NAIT and I got a job on the same day. So being a naive fool, I took the job. I bolted from my part-time high-school job at A&W or whatever

willing to pay the most money for them.

"That's when I bailed and went to university."

HE'S GOT THE SCOPE

"I knew that he had a strong interest in the film and arts community," recalls CKUA general manager Ken Regan, recalling his early memories of his future morning man. "I had heard his name in association with different organizations in Edmonton in the film community, but what I didn't know when I first met him was how interested he was and how knowledgeable he was about music. I think when he first talked to me about the possibility of coming over to CKUA, that was a bit of an eye-opener for me."

King admits that although he no longer had an interest in commercial radio, the broadcasting bug never left him. Taking an avid interest in the realms of jazz and world music, he became a listener of CKUA and began co-

... one could suffer from the eager-to-please syndrome where you try to please everybody and don't please anybody

it was and probably made less money working in radio than I did in fast food. But it offered me a fair bit of experience starting off in the trenches that way."

After doing his duty in Wetaskiwin, King moved to a K-97 affiliate in Grande Prairie; at the time, FM radio still held some promise as a creative medium where DJs could put their own mark on a show through their song selections. King hoped that after a few years on the farm teams he'd eventually return to Edmonton and land a job at K-97, where the concept of album-oriented rock was just beginning to take off. But then the industry started to take a major shift towards the homogenized clutter we hear today and King quickly became disenchanted.

"People thought FM would be the thing when it came out on," he says, "and the whole thing with K-97 and album rock... It was like 'It's not commercial and we have a music director who is extremely knowledgeable of music and he's going to support some key artists and we're going to bring in some Canadiana, and we're playing album cuts not singles, and we're going to be about integrity.'"

"We saw that go sideways quickly," he says with a chuckle.

"There was more attention from the owners of the company, who didn't actually live in the community, to focus on 'How are we going to craft a prescriptive formula that will make us successful so that we can sell ads?' The bottom line was selling ads to people who were

hosting a show on campus/community station CJSR. Graduating with a degree in art and design and taking jobs in the film community, most notably with the Metro Cinema and the EIFF, he nonetheless started an on-again-off-again campaign to get on board at CKUA, eventually landing fill-in slots on an as-needed basis.

"His scope of interest in music was quite significant, and that's one of the critical criteria for any CKUA announcer," continues Regan. "They may do a genre-specific program, but regardless of that, their interest in music has to go way beyond that. It has to be a passion for learning about music—all kinds of music. What we're striving for most is that the morning show reflects the character of CKUA, and by that we mean presenting a pretty broad palette of eclectic, high quality music, along with the usual survival information that people are looking for in a morning program. But first and foremost, it's to reflect the depth and breadth of CKUA's musical traditions."

It's a tall order considering the variety of musical styles heard on the station at any given time, with specialty programs covering the spectrum from traditional blues and jazz to world music to folk to electronic/dance and, yes, even rock and pop. (CKUA's current chart finds alt-pop and folk acts like The New Pornographers and Iron & Wine nestled alongside classic performers such as Bruce Springsteen and Joni Mitchell as well as reg-

gae pioneers Toots & The Maytals and Alberta independents like Steve Pineo.)

TWO KINDS OF MUSIC: GOOD AND...

Understandably King is more than comfortable with the format, some two decades after giving up on radio as a career choice, he's once again found himself at the controls, programming his choice of music as he longed to do when he first entered the industry in '79.

"That's one of the reasons I think I've come full circle in many respects—the reason I got into broadcasting is that I have a real passion for music, and this show allowed me the freedom to indulge myself in my eclectic tastes."

Of course, CKUA faces its own challenges, not only in raising funds to keep it on the air, but also changing with the times in a manner reflective of its programming choices. For all its ardent supporters, you'll also find few detractors who think the station, despite its unprecedented variety, could be a little more adventurous and provide content more appealing to a younger demographic.

Then again, one only need dip into some of the better-known music blogs out there to find a debate raging over the direction of independent music with certain critics decrying the rise of "safe" adult-alternative acts betraying their lo-fi roots. (Targets include some of the CKUA chart-toppers just mentioned here.)

YOU CAN'T PLEASE ALL THE PEOPLE

But if you have the stamina to make it through some of these long-winded arguments, you'll quickly realize there's an entire audience out there that'll never be satisfied—even by public radio and its inherent freedom of choice.

"I think that—and this could be a huge problem—one could suffer from the eager-to-please syndrome where you try to please everybody and don't please anybody," agrees King. "The reality... is that there's a certain market we're appealing to—it's very broad. I mean it starts probably with people like me, who first started listing in university at the age of 20-21, to people who are 70 years old and older. That's a huge market, and you're not going to please everybody in that sphere."

So choice is key, and one of CKUA's key choices is to emphasize Alberta artists, a job King says the station is uniquely situated to carry out. "I think we're far and above private radio in that we are able to do that. Invariably, the songs we spin are representative of the kind of people who play music in this part of the world. So there's definitely a more roots-flavoured sound to the station, because it is Alberta. But what we've found is that it's tempered by the fact that people are really open-minded—as long as it's a choice and we're not hearing the same Celine Dion song three times in an hour."

OUTTA THE WAY, KID | Ckua Is Old Enough To Do As It Pleases

Seems like a great way to celebrate your 80th birthday...

In CKUA's fall fundraising campaign, the Alberta Institution set an unprecedented \$550,000 target, and surpassed it. The record haul represents a high point of the station's life after 1997, the year it switched from government to public ownership after nearly shutting down.

The station has come a long way since it began broadcasting from the U of A in 1927 and general manager Ken Regan sees potential for more growth thanks to changing listener habits that have, surprisingly enough, cut into the private radio market.

"My intuition tells me that the audience is growing, and that more people are looking for alternatives," Regan explains. "I think there are things going on within the

broadcasting industry itself that is causing people to seek other alternatives...

"Maybe it's fallout from the iPod influence—I think that with the advent of the Internet and iPods and the access to music that people can't get normally on private radio. I think that some people who have traditionally accepted private radio as the only alternative are now realizing that 'No, there are other ways and other places to get different stuff,' and I think it's created an audience that is pretty fluid."

Not so coincidentally, CKUA was the first station in Canada to stream its signal on the Internet, and Regan has no doubt that that forward thinking is now paying dividends in terms of a broader audience, as evidenced by donations coming in not only from Alberta but also all over the world.

Nevertheless, Regan acknowledges that in order to ensure another 80 years on air, the station has to maintain a vigilant organizational introspection and adjust itself accordingly.

"We think we have a good and unique product," he says, "but at the end of the day we still have to compete with every other broadcaster in this province for audience. And in order to do that we can't rest on our laurels. We can't be complacent. We can't be stagnant. We constantly have to renew what we do."

In the meantime, they going to have a little party to mark these eight decades of broadcasting, and Regan hopes the public will show its support there too. Among the celebratory activities is a station-sponsored rural concert

series entitled *Live at Alberta Stages* (the next one being in Edson this weekend) that will be taped for later broadcast. All proceeds will go back into charities in the communities where the events are hosted.

And this Friday at the Myer Horowitz Theatre on the U of A Campus, CKUA will be holding a big public shindig in the form of a variety show that will include a recreation of a program dated back to the '40s and '50s, Hawaiian Sunset, with original host George Lake on hand to lend it an authentic flavour, as well as a scene from the much more recent dramatic series, Guy Faulkner's *Gentleman Adventurer*, and a live band of CKUA personalities/musicians such as Lionel Rault and Don Berner.

For more information, visit ckua.org.

The man who shot the Coen Brothers

No Country for Old Men wouldn't be Coen-esque without Roger Deakins



POUR SOME CHIGURH ON ME Javier Bardem, as seen through Roger Deakins' lens, in *No Country for Old Men*

ROGER DEAKINS REFERS TO THE COEN Brothers, charmingly, as "the boys." When you're worked with the Coens for as long as he has, though, you're permitted to be a little familiar. With his white hair and his warm British accent, it's fun to picture Deakins as a sobering, grandfatherly influence on the smartalecky filmmaking duo, smoking a pipe in the den while Joel and Ethan play make-believe in the attic upstairs. Deakins' credits include *Dead Man Walking*, *A Beautiful Mind*, and *The Shawshank Redemption*. This year alone, he also shot *The Assassination of Jesse James by the Coward Robert Ford* and *In the Valley of Elah*.

But it's his work with the Coens that Deakins is most associated with. He's been the cinematographer on every single Coen Brothers film since 1991's Barton Fink: it was his lens that captured the bleak, horizontal winter in the opening of *Fargo*, the eerie, torchlit Klan rally in *O Brother, Where Art Thou?*, the black-and-white southern Californian no-man's land of *The Man Who Wasn't There*, the bowling alleys and supermarket aisles of *The Big Lebowski*.

in the world of the Coen Brothers, he's the rug that really ties the room together.

With the Coens' latest film, *No Country for Old Men*, Deakins finds the beauty and the terror in every single Texas location, whether it's a murder site in the middle of vast, dry, empty plain or a cheap, claustrophobic motel room. His photography is already being hailed as the work of a master, but as Deakins revealed when he talked with *SEE* about the film, he can barely stand to look at it. Parts of it, anyway.

SEE Magazine: You've been collaborating with the Coens for about 17 years now, and part of me wonders, how much of what we think of as the signature "Coen Brothers style" is actually your contribution? Are you simply putting their vision into action, or is the relationship more complex?

Roger Deakins: It's hard to tell, really. It's hard to tell on any film where one person's contribution ends and the other person's role takes over. That said, the Coens have a very particular way of look-

ing at the world and their scripts are very visual. I can think of only a few instances where we actually discussed lighting—in *The Man Who Wasn't There*, for instance, they said they envisioned the jail cell as having this theatrical, hard light. We talk a lot about shots and setups and they storyboard everything, and I'm involved in that process.

thing out, there's almost always a long prep period. But on the set, things happen. In *No Country*, for instance, there's that reflection of Tommy Lee Jones in the TV set—

SEE: I was going to ask about that! It seemed like the kind of image that would be impossible to imagine beforehand.

RD: Yeah, it was storyboarded as

"The sequence when Moss is chased to the river—that's all a mixture of two or three different locations at different times. I watch it and sort of cringe."

SELF-CRITICAL CINEMATOGRAPHER ROGER DEAKINS

SEE: Their films always give the impression of having been worked out with absolute meticulousness—every shot, every edit in place. Is that an accurate impression, or is there more improvisation on the set than it might appear?

RD: Oh, there's definitely room for that. We definitely work every-

a shot where he's looking at the television, but there was nothing about the reflection. You always get happy accidents—the lightning in the distance where Moss is running away from the crime scene, for instance.

SEE: Do you get a thrill looking through the lens when you see

something like that happen?

RD: Sure, but quite honestly, the biggest thrill I get is when I'm watching a performance and I know it's something magical. Watching Tommy in Ellis' cabin in the scene near the end of the film, you just get shivers up your spine. It just feels so real and so melancholy. It's the thrill of filmmaking—being the first person to see these things.

SEE: Did the Texas location present any unusual problems? I'm thinking of those huge shadows that you see moving across the plain in the opening scenes, for instance, which must have made it hard to have the shots match.

RD: Well, that's the challenge with any film: making a seamless whole out of a jigsaw of locations. Someone will walk up to the exterior of a motel room at night, and then you cut to the interior a week later on a stage. The sequence when Moss is chased to the river and falls down the embankment with the dog following him—that's all a mixture of two or three different locations at different times. I watch it and sort of cringe.

SEE: Well then, what are the moments in *No Country* that you look at with pride, or sort of show you on your best?

RD: I don't know, really. I'm pleased by the variety of moods and locations in the film. But I think that if it works as a whole, that's what's most important to me. I don't try to be showy. I just try to reflect what's on the page and make the thing flow as a seamless whole.

SEE: Who are the cinematographers you look to for inspiration, or the films you wish you'd shot?

RD: Everything Connie Hall [the late cinematographer of *American Beauty*, *Road to Perdition*, and *In Cold Blood*] did. But it's foolish to look at something and think, "I wish I'd done that." I couldn't have done that, so I'm glad they did, you know what I mean?

SEE: Is there anything you think the average moviegoer should know about the role of the cinematographer that they probably don't? Or is it better to remain more of an invisible collaborator?

RD: I prefer the invisible collaborator! [Laughs] Sounds good to me!

PAUL MATWYCHUK

What a Country!

NO COUNTRY FOR OLD MEN

Directed by Joel and Ethan Coen. Starring Josh Brolin, Javier Bardem, Tommy Lee Jones. Opens Fri. Nov. 16 *****

HE'S POWERFULLY BUILT, but IT'S NOT really his muscles that makes Anton Chigurh so intimidating. Not so much the villain of *No Country for Old Men* as the black planet of its centre, drawing every other character inexorably closer into his malevolent orbit, Chigurh (Javier Bardem) is a nightmare version of Randall "Tex" Cobb's motorcycle-riding bounty hunter from *Rais-*

ing Arizona. Clad in dark denim, a long, almost camouflaged curtain of black hair draped across his forehead, his nose broom, his smile feminine, Chigurh is a dark angel travelling across Texas, seemingly untouchable by the police, murdering not only the people he's hired to kill, but anyone who shows the slightest curiosity about him, or who seems likely to remember his face. His weapon of choice: a pneumatic air gun designed for use in slaughterhouses.

Chigurh's quarry is Llewellyn Moss (Josh Brolin), a welder lucky enough to discover

\$2 million left behind at a drug deal gone wrong, and foolish enough to think he can get away with taking it. Moss has the resourcefulness to elude Chigurh for a while—in one masterfully staged, sickeningly suspenseful sequence after another—but Chigurh is as dogged as *The Grim Reaper*. Sooner or later, he comes for us all, and all good-hearted men like Sheriff Ed Tom Bell (Tommy Lee Jones) can do is stand by and watch in stoic dismay. "If this isn't a mess," he says, "it'll do until one comes along."

Based on Cormac McCarthy's novel, *No Country for Old Men* is the Coen Brothers' first true adapted screenplay—the first really faithful one, anyway. [*O Brother, Where Art Thou?* and *The Ladykillers*

don't quite count.] But it harks back to elements from many of their earlier films: there's the Texas landscapes of *Blood Simple*, the black hotel rooms of *Barton Fink*, and, as in *Fargo*, the morally upright law enforcement officer faced with a violent, chaotic world they simply can't comprehend.

And yet it doesn't feel like a retreat. Except for Stephen Root, who turns up in a small part, none of the usual Coen actors are on hand. There are no bellowing fat men, and little of their arch dialogue. Maybe it's the McCarthy influence, but there's a newfound seriousness to this film—no depth, necessarily, but seriousness. There's a lot of deadpan dark humour here, but you don't feel the Coens

snickering behind the camera, as you do in so many of their other films. If anything, they seem as appalled as we are at how horribly everything works out for everybody concerned.

At their best, the Coens exert a rare mastery over the screen image—it often feels as though even the inanimate objects in their films are obeying them. *No Country for Old Men* is one of their very best films, superbly acted by Brolin, Bardem, Jones, with great supporting work handed in by the Texas sky, a satchel of money, a pit bull, an air conditioning duct, some window curtains, and a beeping transistor. If this isn't a masterpiece, it'll do until one comes along.

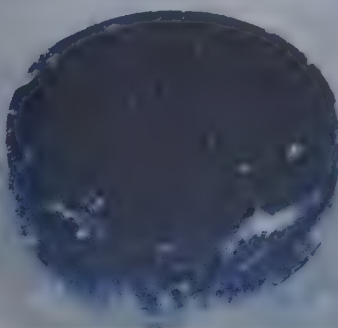
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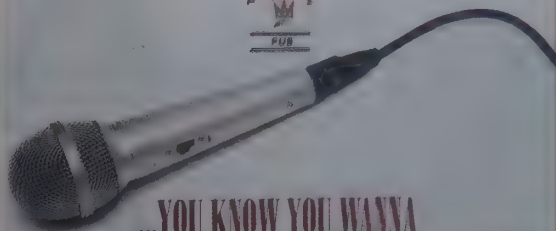
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Unknown pleasures, unknown pain

Control demystifies Joy Division's Ian Curtis in gorgeous black-and-white



CONTROL
Directed by Anton Corbijn. Starring Sam Riley and Samantha Morton. Opens Fri. Nov. 16

DIRTY DIAPERS. A NINE-TO-FIVE JOB, and a dowdy wife—hardly the images one associates with rock 'n' roll glamour.

Anton Corbijn's biopic of Joy Division's iconic frontman Ian Curtis, based on wife Deborah Curtis' autobiography *Touching From a Distance*, ruthlessly demystologizes the image of the singer as a doomed Macclesfield Lord Byron.

Filmed in black and white—all the better to evoke the bleak British "kitchen sink" films of the '60s—*Control* is anything but your standard celebration of youth and rock

'n' roll. Instead, it shows the milieu Curtis (Sam Riley) and the members of his band were trying to escape—an economically depressed, smotheringly conformist Northern England with little opportunity for fun.

Fun is certainly at a premium in grey Macclesfield. Languishing pictures of a plumped-up Lou Reed and David Bowie on the wall. *Maddin Sane* playing on his tiny record player, the teenage Curtis loses himself dancing shirtless in front of the mirror. He convives with friends to find cheap ways to get high, quotes and writes poetry, and dreams of being famous. Soon after meeting fellow student Deborah (Samantha Morton) they get married—a "mistake," as he tells Belgian fanzine journalist and future lover Annik Honore—

and his life as a gainfully employed family man is set

That's a side at odds with the legend—the scenes showing Curtis at his job finding work for the disabled or at home with his wife and child clang against his very tangible need to escape his hometown. Frustrated aspirations to be a performer are still there, though, and inspired by The Sex Pistols' famous early gig at The Manchester Free Trade Hall, Curtis approaches three acquaintances of his who are forming a band and offers to be their singer.

Joy Division's rise in the vanguard of late '70s post-punk didn't offer Curtis any solutions. With his personal life in turmoil, his music no longer of any interest to him, and serious health issues weighing heav-

ily on his mind, Curtis committed suicide the day before Joy Division were to take off on their first tour of America.

Corbijn (whose photographs of the band were an integral part of their image) is diligent in showing

into the abyss. Despite these portrayals, it's hardly a depressing film. Jet-black working-class humour runs thickly throughout, most fiercely when Joy Division manager Rob Gretton (Toby Kebbell) consoles Curtis post-epileptic seizure.

Evoking the British "kitchen sink" films of the '60s, *Control* is anything but your standard celebration of youth and rock 'n' roll.

the less edifying sides of his subject. Often callously ignoring his aye, looking at his daughter as though she's an alien, obsessed with physical image, Curtis is torn between jet-tisoning his family for an affair with Honore and settling back down with Deborah. At first decked out in Jim Morrison leather pants and playing up the expected role of rock star, he later decides that touring isn't what he expected it to be—an insight that comes far too late for him to act on.

Riley is excellent as the rapidly disintegrating Curtis. Morton even more so as his confused and angry wife, who tries to hold the family together as her husband falls farther

reminding him that it could be worse—he "could be the singer for The Fall." (The joke is made even funnier by the fact that Riley played Fall singer Mark E. Smith in *24 Hour Party People*.)

Still, *Control* is unrelenting in its snapshots of a couple tracked for tragedy, the unjust way in which glamour overshadows reality nicely summed up in two quick shots: label-owner Tony Wilson and his girlfriend consoling I for more while a terrified Deborah Curtis holds her baby, screaming for help outside the couple's flat upon finding her husband's body.

TOM MURRAY

Joy Division fun facts!

- Joy Division were originally named Warsaw, but changed their name in 1977 to avoid confusion with the London band Warsaw Pact.

- The name was taken from a reference in the book *House of Dolls* to the prostitute wings of Nazi concentration camps. For a time the band was accused of sympathizing with Neo-Nazism and fascism, but the members always insisted that this was a misreading of their image.

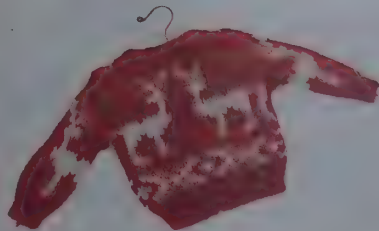
- In their four-year existence the band only released two full-length albums: 1979's *Unknown Pleasures* and 1980's *Closest*. The

song most associated with the band, "Love Will Tear Us Apart," was released as a single soon after the release of *Closest*, rising to #13 in the wake of Curtis' death, and collected on the 1988 compilation album *Substance*.

- Director Michael Winterbottom's 2002 film *24 Hour Party People* used Joy Division as the jumping-off point from which to tell the story of Tony Wilson's Factory Records, with the merits of Sean Harris' portrayal of Ian Curtis sharply dividing many fans.

TOM MURRAY

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HEARTS OF DARKNESS: A FILMMAKER'S APOCALYPSE

Long unavailable on home video, this documentary chronicles Francis Ford Coppola's financial and psychological near-destruction while

making *Apocalypse Now*. The decision not to involve directors Fax Bahr and George Hickenlooper in this DVD edition is kind of a slap in the face, but it's good just to have this legendary film back in circulation.

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The *Election* films are more about ceremony than gunfire

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Johnnie To's two-part *Election* saga is an uniquely civilized take on the Hong Kong gangster genre

ELECTION/ELECTION 2

Directed by Johnnie To, Fri-Mon, Nov 16-19 (7 & 9pm) Metro Cinema (Zeidler Hall, The Citadel) ★★★★★

LET IT BE SAID, FOR STARTERS, THAT the two parts of director Johnnie To's Hong Kong crime saga *Election* really work together to form an entirety. So if you're planning to visit Metro Cinema this weekend, you should plan to see both. For without Part 2, *Election 1* seems almost too straightforward and narrow in its depiction of the power struggle for the position of chairman of a Hong Kong crime syndicate. And without Part 1, you'd probably miss the existential undertow that gives the more brutal *Election 2* its troubling resonance. Plus, it wouldn't make much sense.

Like the organized crime operators of American cinema, Hong Kong gangsters are essentially entrepreneurs who first and foremost are concerned with profit. But where the

Corleones were strictly a dynastic organization, To presents a HK mob that actually elects a "chairman" to mediate between interests and oversee the organization's many interests.

As *Election 1* opens, belligerent Big D (Tony Leung Ka-Fai) and mild-mannered Lok (Simon Lam) are both campaigning for the job, which comes open every two years, through bribery, influence-mongering and intimidation. When the "uncles" who form the brain trust of the Wo Sing triad decide Lok is their man, Big D refuses to concede and attempts to usurp the title by intercepting the ceremonial baton that confers power upon the chairman. The rest of the movie balances the drama of shifting alliances against the suspense of the trans-border race between competing mobs to lay hands on the coveted sceptre.

Part 2 picks things up two years later with the same characters as the incumbent chairman tries to hold on

to his position for an unprecedented second term, a move sorely at odds with hundreds of years of triad tradition. The new pretender to the throne is young Jimmy (Louis Koo), a young businessman trying to legitimize his criminal enterprises until corrupt cops force his hand. Scooped

From the very beginning, *Election* doesn't feel like a typical gangster movie, much less a Hong Kong action movie. The overarching mood is unsettlingly placid, as though the movie were really more about politics than organized crime. Where Mafia thugs might exterminate each

There's no way to put all 300,000 Chinese triad members behind bars, so the cops must manage racketeering as another aspect of the social order.

up in a raid intended to take down one of his sleazy co-mobsters, Jimmy is obliged to run for election to preserve his respectable public image. With opponents contesting him from all sides, Jimmy has to prove he has what it takes to rule the Wo Sing triad.

other without batting an eye because it's all just business, triad thugs stay their hands for the same reason, keeping things decent and respectful until they can't any longer. *Election 2* maintains the same unhurried, almost detached feel at first, but becomes increasingly brutal as the

old order unravels and allegiances are stretched to the snapping point. Nastiness aside, this might be the first crime saga in which not a single gunshot is ever fired.

Director To seems to be responding to the hyperbolic mayhem and overwrought sentimentality of HK directors like John Woo and Tsui Hark with almost sombre restraint. His camera is agile but never restless, gliding fluidly around the characters as they unhurriedly enact the complex machinations of mob management, and both films' most obvious debt to Coppola's *Godfather* films is the use of underlit interiors to frame the backroom politicking of the triads.

That's not to say To completely forsakes his HK origins. The milieu of both *Elections* is strictly a man's world—women barely even crop up as arm candy—with the same fixation on honour, tradition, debts of respect, and adherence to unwritten codes at the bottom of most Chow Yun-Fat movies. Reality outside of this hermetic world doesn't get much screen time, nor is there any sort of moral counterpoint to the extralegal existence To's gangsters lead. The cops, when not a minor inconvenience, are mostly a threat for the way they impugn business as usual with their own corrupt agendas—as one uncle points out, there's no way to put all 300,000 Chinese triad members behind bars, so the cops' only recourse is to manage racketeering as another aspect of the social order.

The *Election* saga, though quite naturalistic compared to most HK fare, still has that self-conscious sense of being a genre movie, most obviously in its sizable cast of colourful but one-dimensional characters. Only Lam, as the enigmatic Lok, imbues his role with notable complexity.

Still, *Election* is solid, distinctive entertainment crafted with intelligence, wit and an apt touch of ghostliness. Taken together, its two halves add up to a unique crime picture that might make you rethink what Hong Kong cinema is about. Or maybe you'll just think, "Hey, that was pretty good."

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Striking north?

How does the U.S. writers' strike affect Canadian scribes?

THE HOLIDAYS ARE CREEPING TOWARDS US. As most of us are now aware, thanks to ambitious retailers, Halloween ushers in the season of gimme gimme gimme. But last week demands weren't just being heard in e-mails to Santa. By now, everyone and their online handle knows about the writers' strike. But what you might not know is that it's stirring things up here on the north side of the 49th as well.

More than 300 members of ACTRA, the Alliance of Canadian Cinema, Television, and Radio Artists, spent much of last week demonstrating in Ottawa in hopes of seeing more domestic programming on the air. They converged on the annual meeting of the Canadian Association of Broadcasters with demands that more money be invested in

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NICOLA SIMPSON KHULLAR

Canadian values. Only we would compete for "Oh no, you go first." "No no, my dear fellow, after you!" How is that less Canadian than Brent Butt's bowling shirt?

ACTRA shares some of the same concerns as the WGA over Internet revenue, but Canadian artists are more concerned over losing their identity than losing their residuals. Perhaps it makes sense for the CRTC to govern the Internet in Canada, but only two countries are successfully doing it so far:

What was surprising about the ACTRA dispute was that while Canadian producers had agreed to a settlement, U.S. studios put their car in and demanded the insertion of a clause that would reopen the contract based on what SAG (the Screen Actor's Guild, the U.S. version of ACTRA) members would get in their upcoming contract renewal.

The WGA strike has taken some industry members by surprise, because it was assumed by many that the writers would wait until the SAG and DGA (Directors' Guild of America) contracts were also up next June. Now WGA is doing a trial by fire, and the outcome will set the standard for not only ACTRA, but SAG, DGA, and possibly the Writers' Guild of Canada and the Directors' Guild of Canada as well.

The WGC announced, in fact, that any new rules under WGA would apply to members straddling both guilds. Strike pay being what it is (or ain't, as the case may be), we could see Greyhound buses crammed full of starving snowbird writers pitching for work in the Great White North. They should plan to be turned back at the border, though, since WGA/WGC solidarity means that dual members who live in the U.S. just won't be working. Period.

Unless you're working for Jon Stewart, that is. Our favourite acerbic sugar daddy has promised to keep paying all the *Daily Show* and *Colbert Report* writers out of his own pocket.

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"No, no, my dear fellow, after you!"

Canadian productions.

Perhaps they're thinking that with American productions shutting down over the current labour dispute, it's a perfect time to plug the piggybank of the Cable Television Fund. It is true that fiction programming in Canada has basically been halved in the last 10 years, but is it only actors who can perpetuate Canadian identity on TV? Maybe it's time to argue the inherent Canadian identity of shows such as *Taking It Off* and *Holmes*. Even our competition shows exhort

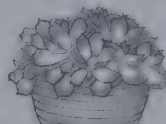
China and Saudi Arabia. I'm not sure that we would want to ape their civil liberties laws in regard to communication.

Whatever happens, the WGA strike is going to set a lot of precedents when it's finally resolved (we hope). When ACTRA members went on strike for four months earlier this year over some of the same issues (Internet and DVD residuals), they came out the other end in April with the first industry contract with new media stipulations. Huzzah!

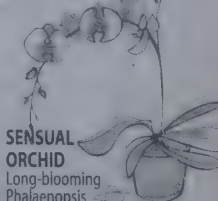


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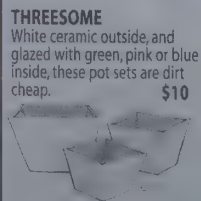
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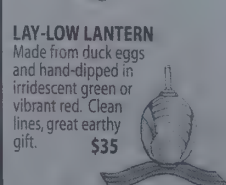
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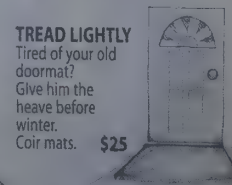
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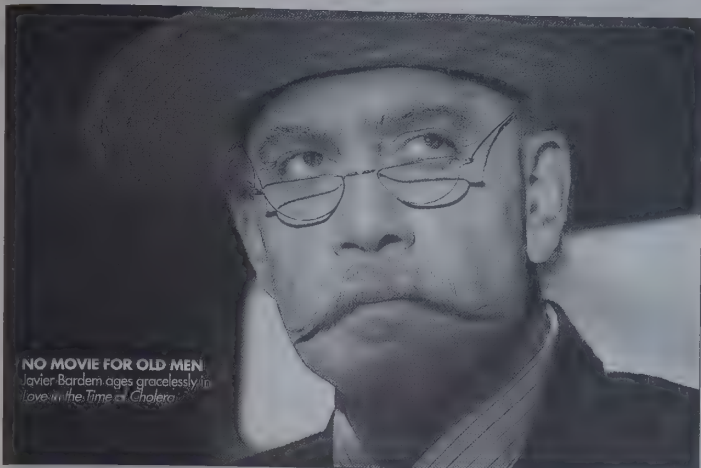
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NO MOVIE FOR OLD MEN
Javier Bardem ages gracefully in
Love in the Time of Cholera

Bardem=boredom

Love in the Time of Cholera has a terminal case of sentimental tedium

LOVE IN THE TIME OF CHOLERA
Directed by Mike Newell. Starring Javier Bardem, Giovanna Mezzogiorno, Benjamin Bratt. Opens Fri, Nov. 16. ★★☆☆

FIRST OF ALL, LET ME CONFESS SOME thing. I think I was the only artsy-fartsy wide-eyed teenage girl I knew who never read Gabriel García Márquez's novel about suffering for

love. Now that I've seen the movie, I'm glad. I think I would have thrown the book across the room more than once.

Set in Colombia over a 50-year period around the turn of the last century, it's a classic boy-meets-girl story. Except the girl decides to marry someone else and the boy spends the rest of his life pining

away for her while chronicling his 622 sexual dalliances. How romantic!

The young love that Fernina (Giovanna Mezzogiorno) and Florentino (Unax Ugalde/Javier Bardem) share has that painful, hushed feeling. It's the late 19th-century version of puppy love, with dripping sweet letters instead of "TLU

XOXOX" texting. Only trouble is, one good look at Florentino after years of separation cools Fernina's ardour, and she moves on to greener pastures. After she marries Juvenal Urbino, the doctor who cops a feel during a cholera examination, her life seems set on a path of upper-middle-class restraint.

Florentino, on the other hand, decides to remain a virgin until Urbino's eventual death guarantees Fernina's availability. After his first, almost accidental sexual encounter, he seems to feel that a man's gotta do what a man's gotta do in the meantime. As long as he doesn't love the ladies, it's okay to love the ladies.

Maybe I'm just being prudish, but in my book, a man who drops trou once a month for a different señorita while waiting for his true love's husband to kick off is not romantic. That's restraining order territory. I while I admit that a lot of my problems with the movie are due to the story, but they could have been overcome had the actors showed any depth.

For a movie that revolves around the idea of being "happy without love," *Love in the Time of Cholera* is absolutely dripping with sentimentality—though it's heartless at the same time.

It's a pretty movie, stocked with reverent shots of lush jungle canopy and dust-scoured old Cartagena. Original songs by Colombian native Shakira vibrate throughout, but even the candlelight can't illuminate actors whose light has died inside. It's the smaller characters played by Fernanda Montenegro and Hector

Elizondo who show any spark, and they're brushed off for the luminosity of Mezzogiorno's hyperthyroid eyes.

Mezzogiorno and Bardem are going through the motions here. Bardem (who's much more memorable in the other movie he's in this week, *No Country for Old Men*) beat out Johnny Depp for the role of Florentino, and I can't help wondering if Depp might have imbued the character with a little more depth. Bardem's Florentino acts deep and looks deep, but still seems like he's in the shallow end of the gene pool.

For that matter, I suspect that this movie would have been better as a Spanish-language film. Bardem has admitted in interviews that while his English is improving, when he says "I love you" or "I hate you" in English, he lacks the memories to draw upon that ignite his "te quiero" or "te odio" in Spanish flicks. He just plain doesn't feel it, and it's evident here. For Fernina, you might have to drop stone-faced Italian Mezzogiorno for someone like Natalia Verbeke (*San at the Bridge*) or Maribel Verdú (*Pan's Labyrinth*), but it wouldn't be a great loss.

I want to like this movie. It's got scope, vision, pretty places and costumes, haunting music—all the elements that turn the crank in my artsy-fartsy girly heart. But unfortunately, I think I would have preferred the vomiting, watery diarrhea, and leg cramps of actual cholera instead of the just the nausea and shifting discomfort of sitting through this picture.

NICOLA SIMPSON KHULLAR

Taking leave of your menses

Period provides less-than-final word on menstruation suppression

PERIOD: THE END OF MENSTRUATION?
Directed by Giovanna Chesler. Thu, Nov. 15 (Tmm). Metro Cinema (Zeidler Hall, The Citadel). ★★☆☆

I HAVE NEVER MENSTRUATED, NOT even a little. Which makes me a less than ideal person to review *Period: The End of Menstruation?*, an independently distributed doc by Giovanna Chesler that's been making the rounds of college campuses and feminist groups over the last couple of years, and which arrives at Metro Cinema tonight (Thursday). But like Dave Foley in his *Kids in the Hall* monologue about being "the guy with a good attitude towards menstruation," I refused to be daunted by the film's subject matter.

And indeed, removing the sense of shame and embarrassment that prevents women from talking candidly about their periods is one of Chesler's goals. Some of the best scenes in the film take place in its first 10 minutes, as Chesler eavesdrops on a sex education class at a San Diego elementary school, a conversation between three Vietnamese-American sisters, and a gathering of "The Red Hot Mamas" (a social group for post-menopausal African-American women) as they all discuss getting and losing their periods—it's fascinating to hear such lively, candid comments from such a diverse group of women.

To some extent, I wish Chesler had continued in this vein throughout the entire film—perhaps *Period* could have helped remove some of the social taboos surrounding the

perfectly natural process of menstruation in the way that *The Vagina Monologues* encouraged women to take pride in their bodies and their sexuality.

But *Period* also wants to examine the emergence of controversial new medical technology that promises to reduce the frequency of women's periods, or even eliminate them altogether. For someone like Jennifer Norman, whose periods were so heavy as to be life-threatening, her regular shots of Depo-Provera are a godsend. But many doctors worry about the implications of pills like "Seasonale," which would allow healthy women to have only four periods a year—many warn of the increased risk of osteoporosis, while

others have trepidations about the notion of gigantic pharmaceutical companies "controlling" women's natural reproductive cycles.

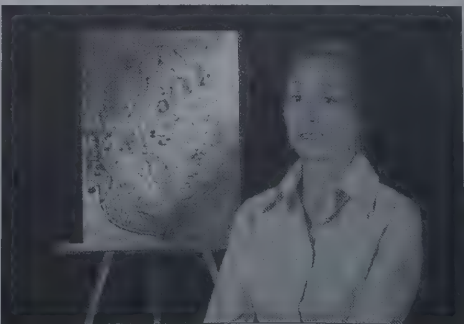
Unfortunately, Chesler doesn't give us enough information for us to really evaluate each side's argument. We get a lot of points of view in *Period*, but not a lot of solid data—there's a scene where Chesler's camera captures a spontaneous debate between two doctors over the safety of menstruation-suppressing medication, but their conversation is much too technical for a layperson to follow. It's frustrating that the film, which is being marketed as a primer on the menstruation-suppression issue, leaves so much of the relevant science unexplained.

Instead, Chesler devotes a disproportionate chunk of *Period*'s 54 minutes to people whose perspective on menstruation, while fascinating, is so unusual and singular that they seem a little irrelevant to the debate at the film's heart. I'm thinking of the segment about the FTM transsexual who chooses to keep having periods despite her convincingly male appearance, or the one about the artist who creates paintings using her own menstrual blood. And as someone with little patience for New Age mysticism, I could have done with less footage of the attendees at

a "Women's Wisdom" retreat dancing in a circle and singing, "Peace on earth/Blood, woman, bleed."

There's provocative stuff in *Period*, but with its indifferent visuals (when in doubt, film the person you're interviewing as they make dinner!) and absence of hard facts, it's more a springboard for discussion than any kind of final word. I'm not convinced that giving women the option to manage their periods is necessarily a bad thing, but suppressing debate on the issue obviously would be.

PAUL MATWYCHUK



"MY SUPPLIES ARE LIMITED"
Menstrual artist Vanessa Tiegs in *Period: The End of Menstruation?*



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capsule film reviews

30 DAYS OF NIGHT

Direct premise (vampires invade a night-shrouded Alaskan town), but subpar execution thanks to a director more interested in killing off his cast than building atmosphere and suspense.

★★★☆☆

AMERICAN GANGSTER

Ridley Scott tries to combine *Heat*, *Scarface*, and *Serpico* into an epic tale of the '70s Harlem heroin trade, but he winds up with something closer to Johnny Depp's *Blow*—solemn, portentous, and over sentimental about its main character.

★★★☆☆

THE ASSASSINATION OF JESSE JAMES BY THE COWARD ROBERT FORD

Yes, it's nearly three hours long, and yes, it's a little too inlarded with its own artiness, and yes, it has a ridiculously pompous title, but Brad Pitt's moody, Malickian Western is a spellbinding experience. And as shot-in-Alberta features go, it sure beats *Snow Day*.

★★★★☆

BEE MOVIE

Jerry Seinfeld seems to have put more passion into the publicity campaign for this utterly generic cartoon than the lazy, underwritten script or the cereal-commercial visuals. A black-and-yellow symbol of everything wrong with contemporary Hollywood.

★★★☆☆

DAN IN REAL LIFE

Fans of Steve Carell's lord-eating *Daily Show* days may be disappointed to see him turning into Tom Hanks, but even they will likely be won over by this gooey but heartfelt comedy about a widower advice columnist from *Pieces of April* director Peter Hedges.

★★★★☆

THE DARJEELING LIMITED

Wes Anderson's up to his old tricks (meticulously designed sets and costumes, man-children with father issues, scenes that lapse into slow-motion whenever the British Invasion songs play on the soundtrack) as well as a few new ones—the wide-open Indian landscape in particular has loosened up his visual style. A charmer.

★★★★☆



LARS AND THE REAL GIRL

Ryan Gosling invites his "girlfriend" to an awkward family dinner

DEATH AT A FUNERAL

Part British social-embarrassment farce and part Farrelly Brothers-style grossout, this soft-hearted black comedy never finds its footing. But it's harmless enough to take your Gran to, provided she can stand a little proproom diarrhea.

★★★☆☆

FRED CLAUZ

Wow—Vince Vaughn turned into Tim Allen so gradually we barely even noticed it.

★★★☆☆

GONE BABY GONE

Lower-class Boston land of meth addicts, white-trash thugs and terrible housekeepers. It's also the setting for director Ben Affleck's surprisingly thoughtful and morally complex crime flick, starring babyfaced brother Casey as a detective on the trail of a missing child.

★★★★☆

INTO THE WILD

It ends with its hero starving to death in the Alaskan wilderness, and yet *Into the Wild* is still the most upbeat film Sean Penn has ever made. Credit goes to Emile Hirsch's winning performance as nature-loving thrill-seeker Chris McCandless, and to Penn's ecstatic yet skeptical embrace of his idealistic worldview.

★★★★☆

LARS AND THE REAL GIRL

Ryan Gosling's mannered but inventive performance as a shy loner who makes an anatomically correct sex doll his new girlfriend helps this deadpan indie comedy come across as heartwarming rather than

stomach-turning. It's a little cutesy-poo, but you've got to admire how it sustains its whimsical tone.

★★★★☆

LIONS FOR LAMBS

"Don't sit back, stand up!" is the message of Robert Redford's star-powered political thriller. Can't argue with that, except this talky, didactic, cheap-looking movie only makes you want to lie down on the couch.

★★★★☆

LUST, CAUTION

Ang Lee's slow-moving, sexually explicit espionage thriller stars newcomer Tang Wei as a neophyte spy who discovers her kinky, submissive side when she's sent to seduce a traitorous government official (the great Tony Leung). It could use more energy, but the sex scenes are exceptional.

★★★★☆

MARTIAN CHILD

Widower John Cusack decides to work through his grief by adopting a kid—a winsome tyke who believes he's from outer space. Adorable, right? Well...no, actually—just another example of Hollywood's persistent (and cruel) belief that there's no psychological disorder love can't cure.

★★★☆☆

P2

Parking garages are incredibly creepy places. So an entire thriller set in a parking garage ought to be the creepiest, scariest movie of all time, right? Yeah, not so much.

★★★☆☆

SAW IV

Luke from *Gilmore Girls*? What are you doing in this thing? Go back to *Stars Hollow*—Lorelai misses you!

★★★☆☆

WE OWN THE NIGHT

One brother's good, one brother's bad. The sibling split at the heart of James Gray's cops-and-gangsters saga is as old as the Bible, and it still has the power to stir moviegoers' souls. Well, the male ones, anyway.

★★★★☆



SHADOW OF DEATH

Ominous times approach Josh Brolin in *No Country for Old Men*

Beyond the Blurbs

This week: The *No Country* critical debate gets personal

"ADAPTED FROM WHAT IS GENERALLY considered a minor Cormac McCarthy novel, *No Country for Old Men* is a very well-made genre exercise, but I can't understand why it's been accorded so much importance, unless it's because it strokes some ideological impulse.

"The picture of human nature in *No Country for Old Men* is so bleak I wonder if it must provide for some a reassuring explanation for our defeatism and apathy in the face of atrocity. As I left the screening, all I could think was, 'America sure loves its mass murderers.'

At one point, Tommy Lee Jones' character ruefully comments about the sad times we're living in, when

some people even resort to senseless torture, making particular allusion to Abu Ghraib by mentioning a torturer placing a dog collar around the neck of one of his victims. But just because the Coens are hip enough to know the contemporary audience they're addressing doesn't mean they have anything to say we don't already know, about Abu Ghraib or anything else. What I suspect they're really offering us is a convenient cop-out: we can allow dog collars to be used even while we hypocritically shake our heads at the sadness of it all." —Jonathan Rosenbaum, *Chicago Reader*

"HERE'S WHERE I AGREE WITH

Jonathan Rosenbaum on the Coen Brothers' new movie: (1) it is based on a ('minor') novel by Cormac McCarthy; (2) it is a very well-made genre picture; and (3) Rosenbaum does not understand why it has been accorded so much importance.

"*No Country for Old Men* is one of those movies I think provides a critical litmus test. You can quibble about it all you like, but if you don't get the artistry at work then, I submit, you don't get what movies are. Critics can disapprove of the unsettling shifts in tone in the Coens' work, or their presumed attitude toward the characters, or their use of violence and humor—but those complaints are petty and irrelevant in the context of the movies themselves: the way, for example, an ominous black shadow creeps across a field toward the observer; or a phone call from a hotel room that you can hear ringing in the earpiece and at the front desk, where you're pretty sure something bad has happened but you don't need to see it; or the offhand reveal of one major character's fate from the POV of another just entering the scene, or...I could go on and on.

"To ignore such things in order to focus on something else says more about the critic's values than it does about the movies. It's like complaining that Bresson's actors don't emot enough, or that Ozu keeps his camera too low." —Jim Emerson, *Scanners*

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CASUAL ELEGANT

BACON (6509 112 Ave.) This great little bohemian-chic restaurant offers a limited choice of familiar(ish) items done with some innovative twists. By pairing locally produced items with some deft hands in the kitchen, they manage to pull-off simple organic dishes that are worth remembering. ★★★★★ (Aug 2007)

PIZZA

FAMOSO NEAPOLITAN PIZZERIA (11750 Jasper Ave.) If you're interested in good food in fast-food like atmosphere, or are looking for franchise opportunities, look no further than Famoso. They serve authentic Neapolitan pizzas, as per the regulations set out by the Associazione Verace Pizzeria Napoletana (VPN), in a quick in and out fashion. ★★★★★ (July 2007)

SOUTHEAST ASIAN

NINH KIEU (10708-98 St.) If you're a fan of the venerable Vietnamese noodle soup pho, give the Ninh Kieu a try. Everything about the place is fairly standard and similar to what you would normally expect from this type of restaurant, except for the pho, which is really quite good. Ok, I guess the green onion cake is pretty good too. ★★★★★ (Jan 2007)

CHINESE

NEW TAN TAN (10133-97 St.) If you're an old dim sum veteran, you'll probably be happy enough with the New Tan Tan and its somewhat "rugged" style. But if you're new to this type of service and are looking for a dim sum for dum-dums first time experience, you might want to try someplace a little less... haggard! ★★★★★ (Oct 2006)

FINE DINING

HARDWARE GRILL (5698 Jasper Ave.) Arguably one of the best restaurants in Edmonton. Be warned however, if you go, it's an undertaking. Definitely not the type of place you just pop into with friends on a whim for a light casual meal. Be prepared to fast for at least a week before going, and hibernate afterwards (portions are way too big and priced accordingly). Definitely a special occasion restaurant. ★★★★★ (Feb 2007)

VEGETARIAN

PADMANADI (10626 - 97 St.) Padmanadi offers wonderful Malaysian style vegetarian food at more than reasonable prices. Everything on the menu is vegan friendly, and everyone in the place is friendly to vegans. Or non-vegans for that matter. They're just plain nice. ★★★★★ (Sept 2006)

MEXICAN

ACAUTLA RESTAURANT (11302-107 Ave.) Tacos, pastels, and tostadas, oh my! A variety of dishes—from typical meat and

dough-based hand food to full-on meals with plenty of rice, refried beans and tortillas. Simple and delicious "home cooking"-style food. ★★★★★ (Sept 2006)

CAFÉ

MILL CREEK CAFÉ (9562-82 Ave.) If you're visiting Edmonton and staying downtown, walk south down the stairs at the MacDonald, cross the bridge, and head into Mill Creek ravine. Follow the path, go up the hill at the Mill Creek Pool parking lot and wander right to the Mill Creek Café for a light bite to eat. That way, you'll experience both the great geography and the small town hospitality we're so proud of. ★★★★★ (Oct 2006)

KOREAN

GAYA (11147-87 Ave.) One hot little shik-dang. Reasonably priced Korean food in hole-in-the-wall surroundings. Be prepared to wait for a table, and don't expect to linger after you've finished. Well worth it nonetheless. ★★★★★ (Nov 2006)

INDIAN

TANDOORI GRILL EXPRESS & MONTREAL DELI (6508-75 St.) Despite the odd menu, these folks are really capable of some fine cuisine. If you go, spend some time chatting with the folks and see if they can prepare any of your favourites. If so, you just might find that you have a new favourite tandoori restaurant in town. ★★★★★ (Dec 2006)

HAWELI (10220-103 St.) Tasty food and excellent nann bread, but be warned—they do a lunch buffet. If that's your thing, this could well be your place. If it's not your thing, I'd say maybe try Haweli for dinner. ★★★★★ (Feb 2007)

EUROPEAN

CONTINENTAL TREAT (10560-82 Ave.) Definitely not the type of place that hopes to dazzle-dazzle you with its creativity as the menu is largely standard (somewhat plain) classic preparations of Eastern European favourites. It's the type of restaurant that used to set the standard for high-class dining, which can still be a nice treat if you're willing to buy into the type of experience they're offering. ★★★★★ (Dec 2006)

HOTEL

HOTEL MACDONALD - CONFEDERATION LOUNGE (10065-100 St.) Wandering whatever happened to the grand old tradition of hotel dining? It's at the Hotel Macdonald. But if you're not up to dropping some large coin on a meal just to have the experience, pop by the Mac's Confederation Room for a glass of wine and a bite to eat. It's a guilty pleasure everyone should experience once in a while. ★★★★★ (Dec 2006)

FAMILY

VICKY'S FAMILY DINING (993 Fir St., Sherwood Park) This popular spot in Sherwood Park is great for those times when you don't feel like vegetables or fresh foods prepared from scratch. The expensive cuts of meat they use are hard to screw up, so they'll likely be juicy and tender, but that's hardly setting the bar very high. ★★★★★ (Jan 2007)

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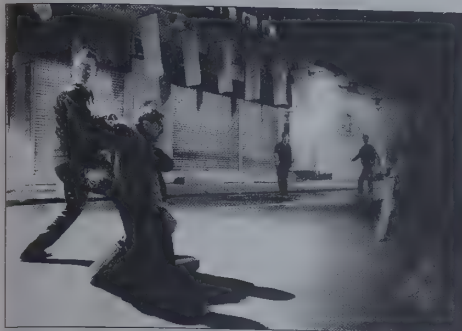
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THE MOST SERENE REPUBLIC STARLINE ROOM

The indie rock poster kids from Toronto, playing the Starline on Saturday, apparently dislike American Apparel (see our interview w/ 'em on page 16) so be sure to leave your '80s-inspired legwarmers and fitted tees at home. Also on the bill are Dragonette, Small Snis, and Mother Mother. (10030-102 St.)

DATAROCK THE PAWN SHOP

Hyperactive Norwegian electro-dance is sure to fire up the
dancerall at the newest venue in town. With Gloom Room
and Dusty Grooves. (10551-82 Ave. (upstairs))

FULCRUM OF EVIL WATERDALE PLAYHOUSE

Local playwright (and now 3-Day Novelist) Marty Chan will
see his newest radical comedy premiered Friday, as a live per-
formance to be broadcast on CBC Radio 1, straight from the
Waterdale. (10322-82 Ave)

HOLIDAY STOP & SHOP TRANSLATA ARTS BARN

The hippest, most cutting-edge arts and crafts show you will
ever see. If you can't make it Saturday, you can head down
Friday evening (5-9 p.m.) or Sunday (11 am-6 p.m.). Proceeds
go to the Zebra Child Protection Centre. (10330-84 Ave)

ELECTION AND ELECTION 2 METRO CINEMA

A two-part cops 'n' robbers saga about the Chinese mafia
underground! Asian gangland action. (Zeidler Hall, Citadel
Complex, 9852-101A Ave)

NEW CITY JAH CUTTA, MELLOW G, SOULIHA FYAH

Three of Canada's best reggae acts in one evening. Who
cares if it's a Monday? All the more reason to get your skank
on. (10081 Jasper Ave.)

STEEPS TEA LOUNGE WAL-MART: THE HIGH COST OF LOW PRICE

As part of their Thoughtful Tuesday Film Series, Steeps
presents this 2005 documentary all about Wal-Mart's various
nefarious corporate practices. 7 p.m. (11116-82 Ave)

MYER HOROWITZ THEATRE GWYNNE DYER

The always thought-provoking columnist and international
reporter delivers a lecture on everyone's favourite potential
apocalypse—catastrophic climate change. (Student's Union
Building, U of A)

ARCHBISHOP JORDAN HIGH SCHOOL THE WIZARD OF OZ

You just know high-school kids get all those veiled drug refer-
ences in The Wizard. Take a trip down the Yellow Brick
Road? Indeed... Info: 467-2121. (2021 Brentwood Blvd.,
Sherwood Park)

TICKETS LEGEND

ARD - Arden Theatre, 5 St. Anne Street, St. Albert, (780) 459-1542, boxoffice@st-albert.net, ardenttheatre.com • CIT - Citadel Theatre, 9828-101A Ave.,
425-1820, 1-888-425-1820, citadeltheatre.com • HOR - Horizon Stage, 315 Jespersen Ave., Spruce Grove, 962-8995, horizonstage.com • TX - Tix on
the Square, 9930-102 Ave., 420-1757, 1-877-888-1757, tixonsquare.ca • TM - Ticket Master, 451-8000, ticketmaster.ca

Wed Wings To Sports trivia. Call for upcoming events.

RED STAR 10534 Jasper Ave. — The Junior Brown, The DJ Hot Hip.

SAVOY BAR 10401-82 Ave., 438-0377 — Hours Mon-Sat 4 pm - 2 am

STARLINE 10030-102 St., 428-1099 — Live music Thu-Sat. Saturdays @ The Tensile Club. Special w/ Degree & All-Out DJs. Visit starline-room.ca for show info.

TANTRIA MYSTIC EXOTICA LOUNGE 10147 Saskatchewan Dr., 434-8699 — Mon — Thu & Sun 5 pm - midnight. Fri & Sat 5 pm - 2 am (Dancing 10 pm - 2 am)

THE ATTIC 10407-82 Ave., 433-1969 — Wed Hi-ball Night Thu Student Nite

THE ELEPHANT & CASTLE ON WHITE 10314-82 Ave., 439-4545 — Open 7 days a week. Info: www.elephantcastle.com

THE ROOST 10345-104 St., 426-3150 — Thrill Gorgeous Hostess Hootie McBook, drag kings & queens, amateur strip act Thu the month Fri All request dance party w/ DJ Jazzy & rotating show. Sat Always like New Year's Eve, DJ Jazzy upstairs (new music), DJ Dan downstairs (retro) Sun Flashback Sunday w/ hostesses Miss Bianca, Van Dyke & guests. Hours Sun & Thu, 8 pm - 3 am, Fri & Sat 5 pm - 4 am, closed Mon-Wed. Info: www.theiroostclub.ca

TWILIGHT AFTERHOURS 10018-105 St., 990-1792 — Fri 2 am - 7 am Sat 2 am - 8 am

UNION HALL Aggrill & 99th, 702-0318 — Thu Hi-ball special Fri Ladies Night Sat 1 N' A Saturdays

VELVET UNDERGROUND 10030-102 St., 428-7827 — Wed Ponic w/ The Ikon The NERMS WICHA w/ DJ NEL 7 The Red Down, monthly mashups by Subterranean Sound, feat. glitch hop, dubstep, breaks, hiphop, dancehall, reggae, drum & bass & mashup

WUNDERBAR HOFBRÄUHAUS 8129-101 St., 436-2286 — Tue Hops Twister Wed Round One dead DJ Tano & Aminder Brown Thu Alternating jam sessions w/ Tippy Agogo Fri & Sat Local DJs & bands Sun DJ Regan & co. w/ trance, dance & rave styles

Y AFTERHOURS 10028-102 St. (near entrance) — Fri & Sat, 1 am - 8 am. Fri Foundation Fridays - hard house/garage/breaks w/ Ryan Wade, Steven M, Bree, Dragon, Turoreto Sat Release Saturdays - funky/electro/hard house/techno w/ Luke Morrison, Tony Danchon, Donnan, Tryptomene, Brian Doyle, Hector Castro, Kristoff, Tionno J., Travis Matheis.

TOP 40

180° RESTAURANT & NIGHTCLUB 10730-107 Ave., 414-0233 — Every Thu Hip Hop & open mic Fri Sexy Friday Every Sat Dance Hall reggae night by Generation X Vex & DJ Pochoe w/ G-Unit Sound. Open Mon-Sat, 12 noon - 3 am

BILLIARD CLUB 2001, 10505-82 Ave., 432-0335 — Open Mon-Sun

CASTLE ROCK PUB 570 St. Albert Rd. — Mon live jazz w/ Janny Mac, Tue Open Stage, Wed Karaoke. Thu live acoustic w/ Sir George, Fri-Sat live bands. Sun open stage

CELI'S IRISH PUB 10338-109 St., 426-5555 — Thu East Coast Kitchen party Fri Corporate Fridays Sat Big Rock Saturdays

CHROME LOUNGE #104, 550 Glenview Rd., 414-1111 — Tue Karaoke Sat Suno Saturdays

THE DOCKS Loundery Hall — Thu & Fri DJ Harry James, Sat Saturday Night Live music

EMPIRE BALLROOM Upper level, Phase 2 W&M — Fri, Sat & Sun live performances nightly. Rock, hip hop, house, mash up. Dress code in effect. www.empireballroom.ca

FLUID LOUNGE 10888 Jasper Ave., 429-0700 — Mon Mixer, Wed Rock, Thu The Girls Night Out, Fri Neon Lights hosted by Connected Entertainment, Sat Gone Gold Mash-Up w/ Harman & DJ Kwake. Info: myspace.com/Fluid Lounge

FUNKY BUDHA 10341-82 Ave. — Tue Cool Latin Tuesdays, dance lessons 8 pm

GINGUR SKY LOUNGE 11505-118 Ave. — Every Thu Urban Substance Thursdays w/ Urban Substance Sound Crew. Info: www.gingur.com

GLOBE TAP BAR & GRILL 10045-109 St., 426-7111 — Wed Sat Rock The Globe weekends. Wed World Wing Wednesdays Thu Hall Price Pub Nite

H2O SPORTS BAR & LOUNGE 10044-82 Ave., 433-5794 — Tue, Thu, Sat & Sun Karaoke

IRON HORSE 8101-103 St., 438-1907 — Fri DJ Loose Cannon Sat Urban dance party w/ DJ 420

KEEP IT SIMPLE CLUB 11720-82 St., 471-4705 — Fri & Sat Clean & sober dances, 8:30 pm-12:30 am, \$2 cover

RAIT 7th Floor S&B club, U of A Campus — Sat Athletics night w/ DJ Krings

SPORTSWORLD NINE & ROLLER SKATING DISCO 13710-104 St., 422-6336 — Tue RETRO NIGHT hosted by Shade Fri Top 40 Request w/ mix of Retro & Disco hosted by Jam Skater Short D Sat 1-5 pm & 7 pm-midnight, top 40

Request w/ a mix of Retro & Disco hosted by Special K & Shade Sun 1-5 pm, top 40 Request w/ a mix of Retro & Disco hosted by Special K Special for Birthday parties. Info: www.sports-world.ca

STOLLI'S 10348-82 Ave., 437-2293 — Sun House Arrest w/ Johnny Dangerous, Andy Ieretic w/ guests Wed Wild Cherry Wednesdays w/ Tripwisch, Rezidant Funk, Steve Velocity, Fusion.

STONEHOUSE PUB 11026 Jasper Ave., 420-0448 Fri & Sat DJ Digi

SUITE 49 9223-103 St., 439-6969 — Wed - Sat 70s & 80s dance music

THE BANK UL LOUNGE 10765 Jasper Ave., 906-7939 — Thu Salsa Style Thursdays Fri Connected Fridays, local house & international guests DJs

THE DOCKS Loundery Hall, 476-DOCK — Fri Red Fridays, Military appreciation night Sat Saturdays Night Live, live bands Tue Karaoke.

THE FOX PUB 10125-109 St., 990-0680 — Fri & Sat DJ retro tunes for everyone Sun live local music

THE FRAT 10320-102 Ave., 428-3733 — Sat Sorority Saturday Tue Karaoke Night.

THE NEW TAPHOUSE 9020 McKinney Ave., St. Albert 459-0660 — Thu DJ Slinkin & Lil' Jord.

THE ONE ON WHITE/URBAN LOUNGE 10544-82 Ave., 437-7699 — Thu Sun & Wed live bands. www.urbanlounge.ca

THE PARCHED PARROT 812 Edmonton Dr., St. Albert — The Pined Ridge presents Hit Thursdays, breaks electro house spun by Pt residents



DARTBOARD w/ GLOOM ROOM, DUSTY GROOVES Thursday, The Pawn Shop (10551-87 Ave. (upstairs)), 432-0814

10025-101 St. Featuring Rheinberger's Missa Brevis in G, Barber's Agnus Dei, and other works that invoke the spirit. Tickets \$18, \$12 student/senior, \$20/\$15 at the door.

GUY DAVIS & HIS HIGH FLYING ROCKETS — Nov 16 7:30 pm. Festival Place, 100 Festival Way, Sherwood Park. Tickets: \$28-\$32 at the Festival Place box office, 439-3778, or at TM.

MADWAI BENEFIT — Nov 16, 7 pm. Sherwood Park Alliance Church, 1011 Clover Bar Rd. Featuring Samantha Schuler, Repressed and Drum Band, Soujiah Fryah, and The Elk Island public School Honor Chorus. Proceeds benefit the African Sky Art Institute. Tickets \$20 at TIX

MICHAEL CLEVELAND & FLAMEKEEPER — Nov 16 7 pm. Irish Cultural Centre, 6452-35 Ave. Nov 17, 8 pm. Royal Alberta Museum Theatre, 12845-102 Ave. Presented by the Northern Blues Circle Music Society. Tickets \$18

NBCMS members, \$20 non-members. TIX, MyLife, Acoustic Music, Southside Sound, or at the door. Info: www.bluesnorth.com

RICHARD EATON SINGERS — Nov 22, 8 pm. Winsper Centre, Churchill Square. Featuring Festival brass, and the Edmonton Youth Choir. Tickets \$20-\$35 at Win, TIX, or the RES office, 428-3737

THE THEATRE OF EARLY MUSIC — Nov 21, 8 pm. Convention Hall, U of A. Featuring special guest soprano Diane Emma Kirkley, w/ tenor Daniel Taylor and Montreal's Theatre of Early Music performing vocal works from the Baroque era. Tickets \$30, \$20 senior, \$5 student at TIX, The Gramophone, or at the door.

WEDNESDAYS AT NOON MUSIC SERIES — McDougall United Church, 101 St. & McDonald Drive. Every Wednesday McDougall offers a free lunch hour of music. Bring a bag lunch and some friends, coffee and two available.

BLIND PIG PUB 32 St. Anne St., St. Albert — Moosehead jam w/ The Rault Brothers and Friends, 8-11 pm

DUSTERS PUB 6402-118 Ave. — Open stage hosted by The Mary Thomas Band.

EDDIE SHORTS 10713-124 St., 433-3663 — Open mic 9 pm

J.R. GRILL & BAR 3901-106 St., 436-4403 — Live open stage hosted by The Shameless Jugs, 9 pm-1 am. All styles welcome, B.Y.O.C. instrument, drums & PA provided.

NAKED CYBER CAFE & ESPRESSO BAR 10354 Jasper Ave., 425-9739 — Open stage 8 pm, bring your own instruments, poetry, etc.

NORTH GLENORA COMMUNITY LEAGUE 1353-1094 Ave. — Jan session 7 pm, hosted by the Wild Rose Old Time Fiddlers Association. Info: Ray 457-9417

SATURDAY

BLUES ON WHITE 10329-82 Ave., 439-5058 — Afternoon blues jam 3-8:30 pm

THE CARROT ARTS COFFEEHOUSE 9351-118 Ave., 471-1580 — Music and poetry open mic, 7-10 pm. Direct trade coffee served.

CASTLE ROCK PUB 570 St. Albert Rd., 458-8766 — Showcase open stage hosted by Simon Bennett and the Cattle Riders, 3-8 pm

CORONA COFFEE STATION Jasper Ave. & 108 St., 468-1051 — 3rd Sat every month, Art & Poetry night. Musicians, visual artists, spoken word, poets and dancers welcome. Info: ashley.1@telus.net

MORANGO'S TAP Cafe 10118-79 St. — 7 pm-10 pm, hosted by Tommy. Info: moran-gastelocles.com

STRATHEARN PUB 9514-87 St. — 2nd Sat, hosted by The Royal Tasse, 5-9 pm. Followed by karaoke

SUNDAY

CASTLE ROCK PUB 570 St. Albert Rd., 458-8766 — Open jam hosted by Dave Barry & Cole CROWN & ANCHOR PUB 15277 Castledowns Rd. 472-7696 — Open jam & auditions to play at C&R, 3 pm

DUSTERS PUB 6402-118 Ave. — Open stage hosted by The Mary Thomas Band.

EDDIE SHORTS 10713-124 St., 433-3668 — Live jam with Royal Tasse, 9 pm. Instruments and

NEW CITY

FRIDAY NOVEMBER 16

WELCOMES

SLEEPER, MOST INTERESTING MASK AND MOST UNLUCKY OUT SLIPPERS

SLUMBER PARTY MASQUERADE

B&D

LIP SERVICE

SPONSORED BY

WIN PRIZES FOR SEXIEST SLEEPER, MOST INTERESTING MASK AND MOST UNLUCKY OUT SLIPPERS

MOVIES, MONSTER AND SHADOW BOXES

CELEBRATING 40 years of debauchery!

RED MEAT moldering molecules of mischief

max cannon from the secret files of

Y'know, this has been relaxing and all, but I'll tell you... I could use a whole week off!

By the way...what holiday is this, anyway? I can never seem to keep track of them all!

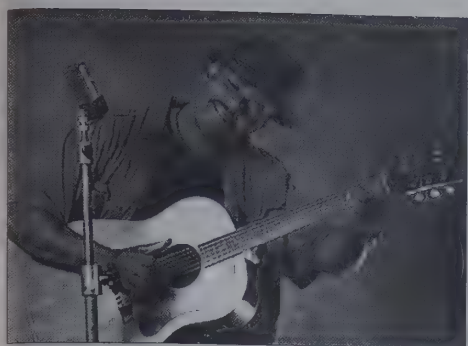
You're joking, right?

No. Not really.

No kidding, Me, too. But I guess we'll just have to settle for this three-day weekend.

Hell, I have no idea, either. I'm just going to procrastinate it, "National Talk Like A Robot Day." =Do-you-cun-cur, Milk-man-Onn? =

At firm-a-tive, I're-quire-more-beer. =



GUY DAVIS & HIS HIGH FLYING ROCKETS
Nov. 15 (7:30 p.m.), Festival Place (100 Festival Way, Sherwood Park)

gear provided
HOUGANZ PUB 10704-124 St., 452-1168 —
 Afternoon jam hosted by Rock 'n' Roll Kenny
HUBERT'S 7601-115 St., 436-1161 — 7 p.m.,
 hosted by Rhea Moraw. www.huberts.ca
NEWCASTLE PUB & GRILL 6108-90 Ave., 490-
 1909 — Open stage w/ Willie James &
 Crowded, 3 p.m. - 6 p.m.
O'BRYEN'S IRISH PUB 10616-82 Ave., 414-6766
 — Open stage hosted by Joe Bird, 9 p.m.
TEDDY'S LOUNGE & EATERY 11361 Jasper Ave.,
 488-0984 — Open m., 9:30 p.m.
THE OVERDRIVE 6104-104 St., 493-9485 —
 "Anything Goes" afternoon acoustic jam w/ The
 Shuttleband, 1:30-5 p.m.

MONDAY

LB'S PUB 23 Akis Dr., St. Albert, 460-9100 —
 Main Open stage w/ Shaved Posse: Ken, Fred,
 Geoff & Matt, 9 p.m. - 12:30 a.m.
PLEASANTVIEW HALL 10860-57 Ave. — 7 p.m.,
 Acoustic: Instrumental old time fiddle jam hosted
 by the Wild Rose Old Time Fiddlers Society.
 Info: Willy, 474-5240
THE NORTY CLUB 2940 Calgary Trail, 465-6800 —
 Open stage w/ Marty Vinko, 8 p.m.

TUESDAY

BLACKSPOT CAFE 151204 Stony Plain Rd., 491-
 7768 — 8 p.m. - 11 p.m. Talent Show Tuesday,
 hosted by Liam Trimble and Roy Gary Biv.
 Literature, poetry and musical acts welcome.

WEDNESDAY

CAFE BRIT 1-20 McLeod Ave., Spruce Grove —
 Every Wed. 7 p.m. Hosted by Paul LePage
EDDIE SHORTS 10713-124 St., 453-3663 — Open
 jam, all gear provided.
HOUGANZ PUB 10704-124 St., 452-1168 —
 10 p.m. Hosted by Rock 'n' Roll Kenny
LITTLE FLOUNDER OPEN STAGE Fiddler's Road,
 8906-99 St. — 8 p.m. Hosted by Brian Gregg.
 \$2 cover, door 7-9 p.m. Info: www.little-
 flower.ca or 429-3624

THE NEW TAPHOUSE 9020 McKinney Ave., St.
 Albert, 488-0860 — Jam session 9 p.m. hosted
 by Danny Floyd.
PLEASANTVIEW HALL 10860-57 Ave. — Bluegrass
 jam session 7:30 p.m. Hosted by the Northern
 Bluegrass Circle Music Society. Info: 434-5997
STEEPSIDE LOUNGE College Plaza, 11116-82
 Ave. — Acoustic open mic every Wed. Last Wed
 of the month Spoken Word open mic. Email
 Jessie at j.lip@telus.com by Mondays to
 book a spot that week.

KARAOKE

8-STREET BAR 11819-111 Ave., 414-0545 —
 Wed - Sun w/ Brad Scott
BUND PIG 32 St. Anne St., St. Albert 418-6332 —
 Karaoke every Wed & Fri w/ Shelley
BUD'S LOUNGE Capilano Mall, 98 Ave. & 50 St.
 — Fri & Sat, 9 p.m. - 1:30 a.m. w/ Mr.
 Entertainment
CASTLEDOWN'S PUB 16753-100 St. — Tue, 9 p.m.
 — 1 a.m. w/ Off-Key Entertainment
CASTLEROCK PUB 570 St. Albert Rd. — Wed, 9
 p.m. - 2 a.m. All Fired Up Karaoke
CHINAWAY'S 8304-144 Ave., 478-1770 — Thu, Fri,
 Sat 9:30 p.m. - 1:30 a.m. Hosted by Jimmy
CHRISTOPHER'S PUB 2021 Millbourne Rd. —
 Tuesdays Nov 6-Fri 26, Karaoke Contest,
 \$500 first place. Info: call Lisa or Kelly, 462-
 5646
CROWN & ANCHOR PUB 15277 Castle Downs Rd.,
 472-7496 — Thu 9 p.m. Ho Ho Off Comedy,
 10:30 p.m. karaoke
CLIFF'S PUB & PANTRY 8214-175 St., 487-8887
 — Sat & Sun w/ Hosted by Krista, Liquid

St., 451-8022 — Thu, 9:30 p.m. - 1:30 p.m. w/
 Gord from Stone Rock Entertainment
PLAYBACK PUB 594 Hermitage Rd., 475-2309 —
 Thu, 9 p.m. hosted by Cathy
RAMADA SOUTH 5236 Calgary Trail — Thu 8 p.m.
 Colin & Ed Music Trivia, Sun 8 p.m. — Midnight
 w/ Colin & Ed, Almost Famous
RATT University Campus — Tues 9 p.m. Colin & Ed
 Music Trivia, Wed 8 p.m. w/ Colin, Almost
 Famous
ROSARIO'S PUB & KARAOKE CENTRAL 11715-
 108 Ave. & 447 — 7 days a week, 9 p.m.
 ROSE'S BAR & GRILL 10475-80 Ave., 439-7211
 — Thu, Sat, 9:30 p.m. - 1:30 a.m.
ROSIE'S LOUNGE 10004-101 St., 473-2499 —
 Mon, 9 p.m. Trivolta Tue - Sat, 9 p.m. Karaoke
SCHOLARS Quad 13 11113-87 Ave. — Sun &
 Tue, 9:30 p.m. w/ Mr. Entertainment
SHERLOCK HOLMES Bourbon Street, WEM — Sun,
 9 p.m. - 1 a.m. w/ Mr. Entertainment
SILVER BULLET 4073-97 St., 437-6203 — Every
 Tue, Karaoke contest
SILVER MARTINI 10648-156 St., 484-9753 — Thu
 & Sat, 9 p.m. w/ Prasad Productions
SMITHY'S Northgate Mall, South side entrance —
 Sat, 9 p.m. 478-7731
SMITHY'S WESTMOUNT Great Rd. & 111 Ave. —
 Thu, 9:30 p.m. - 1 a.m.
SMOK 'N' JOE'S 415 Heritage Road, 476-4122 —
 Thu, 9:30 p.m. - 1:30 a.m. Karaoke Idol with Liso
 Marie
SPORTSWORLD INLINE & ROLLER SKATING DISCO
 12710-114 St., 472-4332 — Tue, Fri & Sat 7
 p.m. - 12 a.m. Sat & Sun, 5 p.m. - 5 p.m.
STRAHMAN PUB 9514-87 St. — 2nd Sat, 9 p.m.
 The FRAT 10320-102 Ave. 428-3233 — Every
 Tue, 9 p.m. w/ Peter from Mr. Entertainment
THE WEST NAIT Main Campus — Every Wed, 4:30
 p.m. - 8 p.m.
THE NEW TAPHOUSE 9020 McKinney Ave., St.
 Albert, 458-0860 —
 Hosted by Jay & Mr. Entertainment
THORNTON HOTEL Thursday, 48 — Sat 9:30 p.m. -
 1:30 a.m. w/ Spic/Prasad
TRANSIT HOTEL 12720 Fort Rd. — Thu 11 p.m. w/
 Prasad Productions
WINSTON'S PUB 9016-132 Ave., 472-4883 —
 Thu, Sat, 9 p.m. w/ Crystal
X-WRECKS 10143-90 St. — Wed 7:30 p.m. - 11:30
 p.m. w/ Sonia/Prasad

EVENTS

ALBERTA FERRET SOCIETY OPEN HOUSE — Nov
 25, 1-4 p.m. Begone Door Community Hall,
 9240-93 St. 10th anniversary, fee admission
 Donations accepted, proceeds benefit the AFS
 ferret shelter. Bring your ferret along for fun,
 games, and a ferret buffet. Info: 477-3336
THE ALMOST FULL MOON CAFE — Nov 17,
 Lion's Park Club House Drumming circle 7:30
 p.m., after events start at 8 p.m. All acoustic mus-
 icians, poets, artists may come and share. All
 ages welcome. Suggested \$5 donation at the
 door. Info: 791-5355
ARTS MARKET — Saturday, 10 am - 2 p.m. The
 Corral Arts Collective, 9351 118 Ave. Artists
 and artisans from the community and beyond,
 sharing unique gifts with local flavour. Info:
 www.thecorralarts.ca
BEVERLY HEIGHTS CHRISTMAS CRAFT SALE —
 Nov 24, 10 am - 4 p.m. Beverly Heights
 Community Hall, 4209-111 Ave. Over 40
 crafters, concessions, fresh baking. Info or to

book a table call Tammy, 490-7979. Proceeds
 benefit the Beverly Heights Community
 Playchool
CARROT CHRISTMAS ARTS BAZAAR — Nov 23 6-
 10 p.m. Nov 24 10 am - 10 p.m. The Corral Arts
 Collective, 9351-118 Ave. 471-5992. Artisan
 gifts made in Edmonton, direct trade coffee.
 Info: www.thecorralarts.ca
CLUB DU SOLEIL SINGERS DANCE — Nov 17,
 Italian Canadian Senior Drop-in Centre
 9171-110 Ave. Free hustle lessons 8-9 p.m.,
 regular dance 9 p.m. - 1 a.m. Members \$10,
 guests \$13. Accepting donations for the Food
 Bank. Info: 988-4144 or visit www.clubdu-
 soleil.ca
EDMONTON HUMAN RIGHTS AWARDS — Nov
 28, 7 p.m. Transalta Arts Barn, 10330-84 Ave.
 John Humphrey Centre for Peace III Human
 Rights and the City of Edmonton proudly present
 the inaugural Edmonton Human Rights Awards
 ceremony, with keynote speaker Akbar Ganji
 and reception. Awards will be given to individ-
 uals, business, non-profit organizations & youth,
 to celebrate their achievements & successes in
 the field of human rights education. Info:
 www.hrcentre.org

**THE GATHERING: CULTURAL EXPRESSIONS OF
 INDIGENOUS ARTS** — Nov 30 5:45 p.m. Myer
 Horowitz Theatre, SUB U of A. Celebrate the
 magnitude and diversity of Aboriginal and
 Indigenous cultures at this black-tie gala, fea-
 turing performances by Asani, Wayne Lavallee,
 Jared Swann, Mele Chid Little Girls, Kateri
 Aliverza-Duham, Shane Bolden, and Kirstie
 Starr. Tickets at 114. Info: www.enca.ca
GUERILLA BOUTIQUE — Nov 24, 2-10 p.m. The
 ARTery, 9535 Jasper Ave. A bi-weekly market
 showcasing local fashion designers, crafters
 and artists. Handmade clothing and delightful
 oddities that appeal to a hip and urban crowd,
 no imports or resold items. Info: guerillabou-
 tique@nexus.ca
HARCOURT HOUSE LIVE & SILENT AUCTION —
 Nov 17, doors at 6 p.m. Helmer Centre, 10450-
 116 St. First bids close at 8 p.m. Entertainment
 by Dan Skolun Trio and Terry McDade
 Featuring works for auction by Alberta's best
 contemporary and historical artists, including
 Robert Sinclair, Peter van Tessenhausen, Liz
 Ingram, Jonathan Knowlton, and more. Tickets
 \$25 advance, \$30 at the door. Info: www.harc-
 ourthouse.ab.ca or call 426-4180
HOLIDAY SHOP & SHOP — Nov 16, 5-9 p.m.; Nov
 17, 11 am - 4 p.m.; Nov 18, 11 am - 6 p.m.
 Transalta Arts Barn, 10330-84 Ave. Hot your
 Gran's Christmas craft show, definitely no
 pine cone art or candy cane reindeer! Only
 cool, innovative, stylish fashion, accessories,
 home decor, all made by local artists and
 designers. Proceeds benefit the Zebra Child
 Protection Centre. Info: www.stopandshop-
 show.com

RENE KEAR STUDIO OPEN HOUSE — Nov 24 &
 25, 10 am - 5 p.m. 15904-116 Ave. (east side
 entrance). A source for artful gifts, including
 etchings, posters, stationery, silk jackets and
 scarves, gift boxes, journals, and more. Info:
 www.renekear.com or call 732-7848
JITTERBUG LIVE SWING DANCE — Nov 18 8 p.m. -
 1 a.m. Orange Hall, 10335-84 Ave. Free swing
 lesson 8-9 p.m. \$7 admission, includes lesson.
 Nice hall, good people, great music. Info: 604-
 7572 or visit www.augustadance.com
JUST CHRISTMAS — Nov 23, 5:30-9 p.m.; Nov 24,
 9:30-11 a.m. Alberta Arts Community Hall,
 9210-118 Ave. A global fair trade market, find

COMING

NOV 8 — T w/ guests Edmonton Event
 Centre
 NOV 9 — Dropkick Murphys, The Briggs,
 The Tossers Edmonton Event Centre
 NOV 9 — Girl Noddy, Moses Mayes
 Velvet Underground
 NOV 14 — Method Man Edmonton Event
 Centre
 NOV 10 — Pride Tiger, Starline Room
 NOV 11 — The Unces, 7am/7s Velvet
 Underground
 NOV 14 — Maximo Park, Travis Edmonton
 Event Centre
 NOV 14-18 — Movin' Out Jubilee
 Auditorium
 NOV 15 — Datarock Paving Studio
 NOV 15 — Melody Unwinding Wanderbar
 Hoffmans
 NOV 16 — Cuff The Duke, Land of Talk,
 Dinowave Lounge
 NOV 17 — Mast Serene Republic,
 Droptek, Smell Sims, Mother Mother
 Starline Room
 NOV 17 — WEEN Edmonton Events Centre
 NOV 21 — Stars Edmonton Event Centre
 NOV 22 — Zappa Plays Zappa Jubilee
 Auditorium
 NOV 24 — Chick Corea Winspear Centre
 NOV 24 — Chimaira, Katsky, Terror,
 Divine Hershey Dinowave Lounge
 NOV 24 — Paul Brandt Jubilee Auditorium
 NOV 26-27 — Moscow Ballet Swan Lake
 Jubilee Auditorium
 NOV 28 — Boot Camp Cric, Buckshot of
 Bloodmoon, Sean Price, Smil N Wassun,
 Hahai, Skahai, Starline Room
 NOV 29 — The Art of Dying Starline Room
 NOV 30 — Kinnie Star Myer Horowitz
 DEC 1 — Bassnectar Starline Room
 DEC 1 — Patrick Watson Myer Horowitz
 DEC 6 — Alexandria, Ark-Frog, Soosin,
 The Bled, Zappa Carleton Place Centre
 DEC 7 — Bedouin Soundclash, Matt
 Costa, St. Alvia, Carlat Starline Room
 DEC 9 — Van Halen, Ki-Yami Marley
 Rosell Place
 DEC 10-11 — Jesus Christ Superstar Jubilee
 Auditorium
 DEC 11 — Colin James Winspear Centre
 DEC 11 — Sophie Millman Myer Horowitz
 DEC 12 — Bon Jovi Rosell Place
 DEC 12 — Brian Melo, Jaydes Bazzy,
 Carly Rae Jepsen Winspear Centre
 DEC 12 — Jaydes Bazzy Winspear Centre
 DEC 13 — Natalie McMaster Arden Theatres
 DEC 15 — Broken Social Scene Edmonton
 Event Centre
 DEC 15 — Kevin Drew Edmonton Event
 Centre
 DEC 17-18 — Michael Olson, Michael W.
 Smith Winspear Centre

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Come to Second Cup on Jasper Ave. (10309 Jasper Ave.) between 2 and 2:15 p.m. on Friday. Find the SEE Magazine rep and give them the answer or appropriate response to the question or task below. You may not win if you have won a prize from SEE Magazine in the last 30 days. SEE Magazine reserves the right to restrict prizes. Prizes must be claimed in person by the contest entrant. Photo ID may be required.

Prize: A double-guest pass to see Into the Wild at the Grande Theatre.
Skill-testing Question: To whom did the main character give away his savings?

Prize: A double guest pass to see The Darjeeling Limited or Control at the Princess Theatre.
Skill-testing Question: The screenplay for Control is based on what book?

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KARA PIJAMA BRUNCH WITH SANTA — Nov 25, 10:30am - 1:30pm. Fantasyland Hotel, WEM. Counting down to Christmas and raising funds for KARA's Family Resource Centre, families can come dressed in PJs to enjoy live entertainment, silent auction, and visit with Santa. Info: www.kara.ca

MARKETPLACE AT CALLINGWOOD — Sundays 10 am-3 pm, and Wednesdays 12-5 pm. Corner of 178 St. & 69 Ave. Over 100 vendors offering the finest fresh foods, jewelry, and more. Info: www.callingwoodmarketplace.com

METS WEEK — Until Nov 17 Celebrate the rich and proud history of the Mets in Edmonton and across Alberta. Planned events throughout the city including the Louis Riel Commemorative Ceremony at the legislature, Nov. 16 at 11 am. Visit www.albertamets.ca for a complete list of Mets Week events.

TIBETAN-BUDDHIST LAMA H.E. AYANG RINPOCHE — Nov 21, 7 pm. Westmount Community League, 10797-127 St. Public talk with visiting Buddhist master and Tibetan Lama H.E. Ayang Rinpoche. Admission by donation. Also offering a series of Tibetan teachings and blessings, Nov 22-23, \$150 for full series, or \$50 for weekend only. Info: 451-7964 or metsweek@shaw.ca

WHISTENOT POTTERY GUILD CHRISTMAS SHOW & SALE — Nov 24, 9 am-4 pm. Bayview Hall, 1309-112 Ave. Unique clay works for sale, from functional to Roku.

WINTER FINE FESTIVAL — Nov 23-24 7-10 pm. Uique Festival. \$25. Fundraising for the Strathcona Youth Society, featuring wine sampling from around the world, guided by knowledgeable wine reps, plus a silent auction of items donated by local businesses. Tickets \$40 or 2 for \$75 at Uique Festival. Info: 481-8868

YOUTH JAMBOREE, VARIETY SHOW DINNER & DANCE — Nov 17, 6 pm. Portuguese Cultural Centre, 12964-52 St. Fundraising for the Youth exchange program and Portuguese Cultural Centre. Performers include Wozzo, Izubo, Hot Stepz, Raging Stars, Home Boys, Tumbos Bobies, followed by dance. Tickets \$20-\$40, at TK.

EXHIBITS

ALIED ARTS COUNCIL 455 King St. Space Grove, 962-0644 — Until Nov 24 Fall Fantasy in Animals, and Living Planet: Macro-Micro Connections, by Hiroshi Shimazaki and Doug Bray. Nov 26-Dec 22 Annual Christmas Store Gift & Art Sale. Info: www.aliedarts.ca

ALBERTA CRAFT COUNCIL 10186-106 St. 488-6611 ext. 221 — Until Dec 8 P: Inventions, Inspirations, and Innovations, a joint exhibition by the Edmonton Rug Hookers Guild. Info: www.albertacraft.ca

THE ARTERY 9535 Jasper Ave. — Until Nov 27 La Perle, large scale paintings by Michael Wanykwaywa. Hours: Tue/Thu 5-7 pm or by appointment. Info: theorytheorists.ca

ART BEAT GALLERY 26 St. Anne St., St. Albert. — Info: www.artbeat.ca

ART GALLERY OF ALBERTA Enterprise Square, #100, 10290 Jasper Ave., 422-6223 — Until Nov 25 Arts, Loss, and the Everyday, an exhibition of Pop Art superstars from Britain, USA, and Canada. Until Jan 6, Fine House, nine Canadian contemporary artists who push artistic convention to the outer-most limits. The 1950s, Fall show, 100 artists present 100 drawings of a 1950 Ford from memory. Hours: Mon-Fri 10-30 am-5 pm, Thu 4-8 pm free admission. Sat & Sun 11 am-5 pm. Info: www.artgalleryalberta.com

ARTS HUB GALLERY 374 St. 8, 10217-106 St. 439-9532 — Every Thu, 5-8 pm. Info: www.artsHub.ca

BEARCLAW GALLERY 10403-124 St. 482-1204 — Info: www.bearclawgallery.com

CENTRE D'ARTS VISUELS 816 ALBERTA 9103-95 Ave. 441-3427 — Until Nov 21 Women in the Arts, watercolours by Doris Darbas, acrylics and mixed media by Nathalie Sheehuwik, Pils, oils and watercolours by Sharon Lynn Williams, pottery and sculpture by Louise Fiquette, and jewelry by Deborah Lenihan. Info: www.sovavca.com

COLLECTIVE CONTEMPORARY ART 6507-112 Ave. 491-0002 — Info: www.collective.ca
CHRISTIE BERGSTROM'S RED GALLERY 9621-82 Ave. 437-8210 — Until Dec 31 Edmonton artists at Red Whyte from the collection of Christi Bergstrom and David Murray. Hours: Mon-Fri 11 am-5 pm.

DOUGLAS UDELL GALLERY 10332-124 St. 488-4445 — Nov 10-30, Joe Folard's 30th anniversary bronze works collection. Hours: Tue-Fri 9-30 am-5:30 pm. Info: douglassudellgallery.com
ELECTRUM DESIGN STUDIO 12419 Stony Pl. Rd., 482-1022 — Collection 2007 features jewelry and ornaments by Wayne Macdonald, Janet Steyn, Meghan Wagg, John Blaw & Jordie Anderson, paintings by Sophia Podryhala-Shaw, Jeff Collins, woodwork by John Morel, Henry Schlosser, George Heagle, glassworks by Robert Hall, Jeff Holmwood, Todd Saffronovich, ceramics by Kahina Chaytor, Christine Barr, Eriksen Kellard, wash-drawings by E.O. O'Connor, photography by Lori Ann Muenzer. Info: www.waynemackenziegouldsmith.com

EXTENSION CENTRE GALLERY 2nd Fl., U of A Extension Centre, 6303-112 St. — Hours: Mon-Fri 8 am-4 pm. Info: www.extension.ualberta.ca

FAB GALLERY 111 Fine Arts Building, U of A Campus — Until Nov 17 vestiges, fragility of being by Sherril Chabot (MFA Douglas Intermediate) and Emmanouil and Other Ghosts by Andrea Pinheiro (MFA Printmaking). Nov 27-Dec 15 Scott Cumberland, MFA Painting. Hours: Tue-Fri 10 am-5 pm, Sat 2-5 pm.

FRINGE GALLERY 10516 Whyte Ave. 432-0240 — Until Nov 30 View Prints, oil on canvas by Pam Wilmon. Throughout Dec gallery closed for maintenance. Info: www.pamwilmon.ca

FRONT GALLERY 12212 Jasper Ave. 488-2952 **GALLERY AT MILNER SUITE A, Milner Library, Churchill Square** — Until Nov 30 Elephant Impressions, paintings by the elephants from the Valley Zoo.

HARCOURT HOUSE GALLERY 3rd floor, 10215-112 St. 426-4180 — Info: www.harcourt-house.ca
JEFF ALLEN GALLERY Strathcona Seniors Centre, 10831 University Ave. 433-5807 — Until Nov 22 Art Society of Strathcona County presents an array of paintings, wood sculptures, and works in other media. Hours: Mon-Thu, 9 am-4 pm.

JOHNSON GALLERY 771-85 St. 465-6171 — Edmonton Oil Painters, artists working in studio throughout the season. Artists featured include Susan Abma, Susan Box, Shari Honey, David Brooks, Margaret Klappstein, Tracy Mardon, Anne McCormick, and Cindy Revell. Info: www.dana.com

LANDO GALLERY 11130-136 Ave., 990-1161 — Hours: Mon-Fri 10 am-5:30 pm, Sat 10 am-4:30 pm. Info: www.landogallery.com
LATITUDE 53 10248-106 St. 422-5353 — Until Dec 1 Quiver Territories, works by Johannes Zin, Amber Hawk Swanson, and Lane Robert Mondis. Showing in conjunction with Alphabet Bays, in collaborative portfolio by Jeff Kulak and Emma Hooper. Hours: Tue-Fri 10 am-6 pm, Sat 12-5 pm. Info: www.latitude53.com

LOFT GALLERY A J Ottewill Centre, 590 Broadmoor Blvd. Sherwood Park, 467-4481 — Until Jan 5 Affordable art for Christmas, suitable for home, office, or gifts. From abstracts to watercolours, oils, and acrylics, including new works by Deanna Corrigan, Christine Allard, Kaye Anderson, JoAnn Rasmussen, Mary Deerpore, Janice Bonson, and Lynda McAmmond. Hours: Tue-Fri 10 am-6 pm (except holiday weekends), Thu 5-9 pm. Info: Kaye 467-4481

MCMELEN GALLERY 8440-112 St., U of A Hospital, 407-7152 — Until Dec 9, Collecting Comfort: Quilt Culture in the Roseburg Collection, 677 samples of antique and contemporary quilts collected by Toronto's Gloria and Alvin Rosenberg between 1800 and the mid-twentieth century. Hours: Mon-Fri 10 am-8 pm, Sat & Sun room-4 pm. Admission Free.

MULTICULTURAL CENTRE PUBLIC ART GALLERY 5411-51 St., Stony Plain — Until Dec 6 Serene Visions: Images from Canada and Japan, photographs by Jeffrey B. Kucharski. Opening reception Nov 18, 1-3:30 pm. Hours: open daily 10 am-4 pm.

NINA HAGGERTY CENTRE 9704-111 Ave. 474-7611 — Until Dec 31 Under the Influence, artists with disabilities portray unique interpreta-

tions of people who inspire and influence their daily lives. Hours: Studio open Mon-Fri 10 am-2 pm. Gallery open Mon, Wed & Fri 9:30 am-2:30 pm, Tue & Thu 9:30 am-4 pm & 6-8 pm. Info: www.ninahaggerty.ca
OUT OF THE FIRE STUDIO 12214 Jasper Ave., 378-0240 — Ongoing features: Zimbabwean stone sculpture, paintings by Alberta artists, Romanion blown glassware by Iara Tomaiun, glass jewelry by Braden Hammond, and stoneware pottery by various artists. Info: www.outoffthefirestudio.com

PETER ROBERTSON GALLERY 10183 112 St. — Nov 15-Dec 4 Spectre, by David Janzen and Peter Van Hesen. Opening reception Nov 15, 7-9 pm. Hours: Tue-Sat 10 am-5:30 pm.

PICTURE THIS 939 Ordie Rd., Sherwood Park — Until Nov 17 Great Bear Rain Forest, by the Western Lights Artist Group. New original art, limited edition glazes by Roger D. Arnold, John Emmerson, Brent Hagilton and Murray Phillips stone sculptures by Vance Thoreau. Until Nov 24 Trisha Romanoff art show, featuring new works, limited edition prints and ornaments, and the launch of her children's book A Star for Christmas. Hours: Tue-Sat 9 am-5:30 pm. Info: 467-3038 or picturethisgallery.com

PORTAL GALLERY 9414-91 St., 702-7522 — Until Dec 31, Medley Fields, solo show by Giselle Denis. Reception Nov 24, 6-10 pm, artist in attendance. Hours: Tues-Fri 12-8 pm, Sat 12-7 pm.

PROFILES PUBLIC ART GALLERY 19 Person St., St. Albert, 460-4310 — Until Dec 1 On Earth, paintings by Suzanne Lachas and Judy Leila Schale.

PROVINCIAL ARCHIVES OF ALBERTA 8555 Roper Rd., 427-1750 — Hours: Tues-Sat 9 am-4:30 pm, Wed 9 am-9 pm. Info: www.prc.gov.ab.ca/pas

ROYAL ALBERTA MUSEUM 2845-102 Ave., 463-9100 — Info: www.royalalbertamuseum.ca

ROWLES & CO. LTD. Mezzanine level, 10130-103 St. 426-4035 — Info: www.rowles.ca

SCOTT GALLERY 10411-124 St., 488-3619 —

GIGS AT A GLANCE

THURSDAY 15

NEW CITY The Order of Chaos, Death of Perception, THE STUDIO/MEAD Hall, Change Methodical, Kinobait, 2013, Dances, Brother Voodoo, Forewell to the Sunset, Felix, Sangsara, THE PAWN SHOP, Daisies, Gloom Room, Dusty Grooves, URBAN LOUNGE Shu Benda, VET UNDERGROUND NRVLS, WIGWAG, NIT 7, BLUE CHAIR CAFE Bob Johns & Marc Gosselin, STARS ON WHYTE Steve Strongman, CASLEVA Yellow gold w/ Treps, Blue Cafe, CASTLEDOCK PUB A Knight at the Round Table w/ Sir George, EDDIE SHORTS Ther's E-town w/ Nick, Mark & Rick, FOUR ROOMS Doug Ogden, JULIAN'S PIANO Bar, Graham Lawrence, THE DOCKS DJ Harry James.

FRIDAY 16

AVENUE SKATEPARK The Holly Springs Disaster, guests, THE STUDIO/MEAD Hall Disciples of the Combodian Death Brigade, Shadowblade, Fall of the Sacred, Deliver us from Evil, Skippers, THE PAWN SHOP, The City Greys, 40 Thees, eamon McGrath, The Wail Dogs, URBAN LOUNGE Third Person View, VET UNDERGROUND Karskens, Flare, Redup Post Punk, THE CARROT ARTS COFFEEHOUSE Phil Bellows, CUB'S Batters, AVIRICK'S Skidbar, FOUR ROOMS Doug Ogden, JEFFREY'S CAFE & WINE BAR Dino Dominielli, JULIAN'S PIANO Bar Dennis Begoray, MURRIETA's Terry Jordan, YARBOROUGH SUITE Jerrold Dubay, Quarterback, BACKDRAUGHT PUB Atomix, CASINO EDMONTON Terry Lee, CASINO YELLOWHEAD Five on the Side, CENTURY CASINO The Stampedes, THE DOCKS Roder, Chasing History, Blind Eye Hall, JEXTYL & HYDE PUB Headwind, TOUCH OF CLASS GAMING ROOM Gord Reynolds.

SATURDAY 17

AVENUE SKATEPARK becoming The Martyr, Open Eyes Eryia, All Else Falls, Calculating Collapse, We Killed Jay, BLACKSPOT CAFE The Kaitie Black, The Nicks, Mountain, HALO, JARVIS BROWN, Nestor Delano, Lela Morrison & guests, RENDEZVOUS September Stained, Silver, CARMUS, STARLINE ROOM Most Serene Republic, Dragonette, Mother Mother, Small Size, The Temple Of Snail w/ Degree & Allou Du, THE STUDIO/MEAD Hall King Ring Nancy, SaGoon, Seven Devil Fox, Vis Vitale, Euphoric, THE PAWN SHOP Bonnie, Tringer, Effio, The Get Down, URBAN LOUNGE Third Person View, BLUE CHAIR CAFE front, Ford, Blues, BLUES ON WHYTE Dave Strongman, SNEAKY PETER's afternoon blues jam w/ Allan Lee and the Blues Batters, 3-6 pm, FOUR ROOMS Tooty, JEFFREY'S CAFE & WINE BAR Thom Bennett, JULIAN'S PIANO Bar Petra Poljini, MURRIETA's Terry Jordan, YARBOROUGH SUITE The Inkblotists, BACKDRAUGHT PUB Second Hand Smoke, CASINO EDMONTON Terry Lee, CASINO YELLOWHEAD Five on the Side, CENTURY CASINO The Stampedes, THE DOCKS Bad Judgment, JEXTYL & HYDE PUB Headwind.

SUNDAY 18

THE STUDIO/MEAD Hall Joe's Only Outlaw Band, The B-Movies, Audio Racthety, Who Goes to Hollywood, BLUE CHAIR CAFE Jim Friday, Ties, BLUES ON WHYTE The Hardline Blues Band, ON THE ROCKS Josiah Frych.

MONDAY 19

NEW CITY Ish Cuth and determination, Mellow G. Sculpah frych.

TUESDAY 20

VELVET UNDERGROUND Shadokan w/ DJ Genec, O'BRYEN'S IRISH PUB Celtic jam w/ Shannon Johnson & Irish dancers.

WEDNESDAY 21

VELVET UNDERGROUND Panic with the Hobbs, BLUE CHAIR CAFE Story Slam, O'BRYEN'S IRISH PUB Chris Wymers w/ guests.



FRIDAY

TRANS SUPPORT GROUP Pride Centre, 9540-111 Ave. — Last Fri, every month, 7 pm. TTIQ Alliance, dinner & social evening for trans-identified & questioning people, family & friends. Info: 718-1412 or ttiqalliance@shaw.ca

SATURDAY

NORTHERN CHAPS Booth, 10242-104 St. — Edmonton's original leather-fetish uniform club meets the first and third Sat of every month, 9 pm. Info: man@northernchaps.com or www.northernchaps.com

NORTHERN TITANS GOLF BOWLING LEAGUE Gateway Lanes & Recreation Centre, #100, 3414 Gateway Blvd. N. — \$15 per person. Info: bowlings@leamontdanton.ca

SINGLE LESBIANS OVER 40 — Women's social group has monthly gatherings for conversation over tea & coffee. Info: email: singlenewmen40plus@hotmail.com

SUIT UP & SHOW UP Pride Centre, 9540-111 Ave. — Big Book Study 12 noon-3 pm.

YOUTH UNDERSTANDING YOUTH Pride Centre, 9540-111 Ave. — Every Sat, 7-9 pm. Providing a warm and friendly place where lesbian, gay, bisexual, transgendered, straight and questioning youth under the age of 25 can gather to have fun and learn about themselves and others in a safe, supportive and caring environment. Info: members.show.ca/yuy

SUNDAY

ARCTIC FRONT RUNNERS — 10 am, Runners of all levels of ability are welcome. Our runs are typically 6-8 km long and usually take 44-60 minutes. Coffee afterwards. Info on venues and other runs during the week email: running@leamontdanton.ca, or call 436-7892.

BALLROOM DANCING — 7:30-8:30 pm. All gender combinations welcome. Salsa, rumba, waltz, jive. Beginn Dec 2. Info: 469-3281 or ballroom@leamontdanton.ca

BEARS MOVIE NIGHT Pride Centre, 9540-111 Ave. — Last Sun of every month, 1 pm - 6 pm. Movies in the T.V. room. Info: 488-3234.

EDMONTON PRIME TIMERS (EPT) Unitarian Church

of Edmonton 1804-119 St. — 2nd Sun, most months, 2:30 pm. Older gay men and their admirers from diverse backgrounds with common social interests meet for a social period, a non-business meeting, and then a guest speaker, discussion panel, or potluck supper. Special interest groups meet for other social activities throughout the month. EPT is affiliated with Prime Times World Wide. Info: email: edmonton-tpt@yahoo.ca, visit: www.primetimeswww.org/edmonton or attend a monthly meeting.

EDMONTON TRANSEXUAL PEER SUPPORT GROUP — Every 2nd & 4th Sun, 2 pm, Pride Centre (9540-111 Ave.) Info: 488-3234.

HATHA YOGA — Lion's Breath Yoga 2:30-3 pm. Introductory level class, free. No previous experience required. Please yoga mat or towel and water. Info: yoga@leamontdanton.ca

LAMBDA CHRISTIAN COMMUNITY CHURCH Garneau United Church, 11148-84 Ave. — Lambda provides a safe and healing space for Edmonton's gay, lesbian, bisexual, transgender and heterosexual Christians and their friends. All denominations, faiths welcome. Worship 11 am. Info: 887-8611 or lambdachurch@shaw.ca

MEN'S DISCUSSION GROUP Pride Centre 9540-111 Ave. — Every Sun, 7 pm. Men's social & discussion group. Call 488-3234.

SOUTHWESTERN STEINHAUER UNITED CHURCH 10740-19 Ave. — 10 am. Welcomes people of all sexual orientations. Info: 987-4974.

SPIRITUAL LIVING CENTRE — Celebrating and embracing the spiritual magnificence in all. www.spirituallivingcentre.com, 989-3752.

ST. PAUL'S UNITED CHURCH 11526-76 Ave. — Sunday worship 10 am. People of all sexual orientations welcome. Info: 436-1555 or www.officiumunited.ca

MONDAY

BOOTCAMP — Every Mon 7 pm. St. Alphonsus 11624-81 St. Unit Dec 10, 430 fee for the season. Info: bootcamp@leamontdanton.ca

CURLING WITH PRIDE — Every Mon (until Mar 17), 7:15 pm. Granite Curling Club, 8620-107 St. Info: curling@leamontdanton.ca

TUESDAY

FREEDOM METROPOLITAN COMMUNITY CHURCH OF EDMONTON 10086 MacDonald Dr. — 7:15 pm. A church for all people. Info: 429-2321.

GROUP MOVIE NIGHT — Phone to find out what movie, when to meet and where. Join us for coffee afterwards, too. Cost: Free for 2 members plus theatre costs. Info: 454-0312.

MAKING WAVES SWIMMING CLUB — NAIT Pool, 11762 104 St. Recreational and competitive swimming with coaching. Beginners encouraged to participate. Practices every Tue (8-9 pm) & Thu (7:30-8:30 pm). Socialization after practices. Info: swimming@leamontdanton.ca

OUTREACH Heritage Room, Alhambra Hall, U of A Campus — 5 pm. U of A based group for gay, lesbian, bisexual, transgendered and straight but friendly students, staff and faculty. Open to the community, not just U of A. Info: outreach.pixelalightmy.com or outreach@ualberta.ca

PLAG Pride Centre, 9540-111 Ave. — Support meeting first Tue every month, 7 pm. For parents, families and friends of lesbian, gay, bisexual and transgendered people. Info: Ruby at 436-1998 or edmontonplag@plagcanada.ca

STEF AEROBICS — 5 pm. 9100 Westdale Hill Aerobics Studio, Keweenaw Sports Centre. Email: stef@leamontdanton.ca

TRANS SUPPORT GROUP Garneau United Church meeting room, 11148-84 Ave. — Second Tue of every month, 7:30-9:30 pm. TTIQ, an education & support group for trans-identified & questioning people. Info: 718-1412 or ttiqalliance@shaw.ca

WEDNESDAY

EDMONTON RAINBOW BUSINESS ASSOCIATION — Meets the second Wed of every month, for casual networking with the LGBT business community. Locations listed on www.edmontonrba.org

FREE TO BE RECREATIONAL VOLLEYBALL — 8:10 pm. 101 Ardsway Academy. \$50 per season. Info: recvolleyball@leamontdanton.ca

OPEN DOOR CLUB — Every Wed, 5 pm. Grant MacEwan College - City Centre Campus (Rm 6-217) A social group for LGBTQ students. Faculty

& friends at Grant MacEwan College. **TEAM EDMONTON BADMINTON** — Every Wed, 6 pm. Oliver School Gym, 10227 118 St. Women's drop-in recreational badminton, all levels welcome. \$30 for the season, \$5 drop-in. Info: 465-3620.

YOURS, MINE, OURS AND US (YMOU) — A support group for LGBT parents, partners and their friends. Meets first and third Wed of the month. Info: 426-6311 or 415-5434.

YOUTH THEATRE PROJECT — 9540-111 Ave. Every Wed, 7 pm. The Pride Centre of Edmonton is proud to announce the beginning of a Youth Theatre Project aimed at using the arts to educate about and reduce homophobic bullying. No theatre experience required. Please contact Emily at 488-3234 for info.

BATH HOUSES

DOWN UNDER 12224 Jasper Ave., 462-7960. www.gayedmonton.com

STEAMWORKS 11745 Jasper Ave. 451-5554 — Open 24/7.

DANCE

CONTACT IMPROV JAM @ MILE ZERO DANCE — All movers, musicians, and artists welcome. Info: 450-3236.

DANCE OF UNIVERSAL PEACE — 2nd & 4th Thu at each month, 7:30 pm. Riverdale Hall, 9231-100 Ave. Info: Call 467-1285.

KID PIVOT "LOST ACTION" — Nov 23 & 24, John I. Moor Theatre, 10045-156 St. By Vancouver choreographer Crystal Pie. Presented by the Brian Webb Dance Company. Tickets \$10. Info: www.bwebdance.com

RODA DE CAPOERA — Saturdays, 1-2 pm. Capoeira Academy, 10540 Jasper Ave., 29-3500 A live performance of Capoeira, a Brazilian mix of dance, martial arts and music, invented by African slaves. Info: www.capoeiraedmonton.ca

THEATRE

ANTIGONE — Nov 29-Dec 8, 7:30 pm. Trims

Centre. U of A Campus. Studio Theatre presents a contemporary adaptation of Sophocles' classic examination of honour and politics. Adapted and directed by Kathleen Weiss. Tickets at the Trims box office one hour prior to performance. **CARAVAN A L'ADVENTURE** — Nov 23-25 & Nov 29-Dec 2, 8 pm and 2 am Sundays. La Cité Francophone, 8627-91 St. L'Unitaire's annual community show looks at two timeless classics, Molière's *Le Médecin Volant (The Flying Doctor)* and Marivaux's *La Colonne (The Column)*. Tickets \$23, 15 students. Info: 469-8400 and www.knittheatre.ca

CHUCK — Until Nov 18. Easy Theatre, 10708-124 St. By Cabbies Footsot. Presented by Theatre Network. When Catherine falls seriously ill, her family is turned upside-down, and her sons are forced to settle their rivalry to care for her. Shows Tue-Sat 8 pm. Info: www.theatrenetwork.ca

DIARY — Nov 23-25 & Nov 29-Dec 2, all shows 8 pm. Azimuth Theatre, 11315-108 Ave. A new work by Just Jacks Theatre. Three women with nothing in common but a four-year-old secret. Written by Louise Cassanova and Maria Jordan. Tickets \$10 at the door or a suggested donation of \$10 at TIX.

DUST — Nov 8-18. Translata Arts, 10330-84 Ave. Tue-Sun, 8 pm. nightly. By Mark Shubbings. A look at how we view bereavement, a play about the two most universal experiences, loss and death. Traces not withstanding. Presented by Last Night Productions. Tickets \$18, \$15 student/ senior at TIX.

FULCRUM OF EVIL — Nov 16 & 17, 8 pm. Wellwatered Theatre, 10322-83 Ave. Local amateur actors present Marty Chon's latest radio comedy as a live radio broadcast on CBC Radio One. See first-hand how a radio show comes together. Proceeds go to the Young Alberta Book Society, promoting literacy to Alberta students. Tickets \$10 at TIX or \$15 at the door.

LANGUAGE & CONTENT — Last Mon every month (starting Nov 26). Jekyll & Hyde Pub, 10610-100 Ave. Inge's Theatre's new monthly series presents readings of new and unproduced plays. Show 8 pm, doors at 7 pm. Food and drink service available. Admission is pay-what-you-can (suggested \$5). Info: call Ryan 297-3675, or email languageandcontent@gmail.com

LOU'D N' QUEER CABARET — Nov 23-24 8 pm

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SHAKE IT
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Third Space, 1151-103 St. Guys in Disguise and Workshop Wed present the 17th annual GLBTQ performance cabaret, in conjunction with Exposure: Edmonton's Festival of Queer Performing Arts and Design. Tickets \$20 at TIX, \$25 at the door.

THE LOVE OF THE NIGHTINGALE — Nov 13-17, 7:30 pm, Second Friday Space, Timm Centre, U of A. U of A by Timberlake Wertenbaker. The play examines the nature of myth-making and the power of words as well as the cyclical nature of love. Presented by ASSEDA, a student-run U of A theatre company. \$5 preview Nov 13 at 7:30 pm, matinee Nov 17 at 2 pm. Tickets \$8 at HUB, SUB Infolink, and at the door. Info: www.uofaweb.ualberta.ca/drama/abodebam.cfm

RAPID FIRE THEATRE Vancouver Theatre, 10329-83 Ave. 448-0695 — TheatreSports Fridays at 11 pm, Chimpz Saturdays at 11 pm. \$10 at the door. Info: www.rapidfiretheatre.com

THE SHAPE OF A GIRL — Nov 24, 2 pm & 7 pm, Regal Teglue Auditorium, Concordia University

College, 7128 40th Ave. Concrete Theatre presents the play examining language bullying. Directed by Tracy Carrick. Tickets \$12, \$10 skid date, at the door.

THE WIZARD OF OZ — Nov 20-22 Archbishop Jordan High School, 2021 Brentwood Blvd., Sherwood Park. Presented by the Archbishop Jordan Theatre department. Info: 467-2121.

ALT CINEMA

EDMONTON FILM SOCIETY Royal Alberta Museum, 12844-102 Ave. — Info: 436-5625 or www.royalalbertamuseum.ca/events/movies/movies.htm

THE EYE — Nov 10, 2 pm. *Whiteman Crossing* Library, 4211-106 St., 495-1822. Cantonese and Thai with English subtitles. Free.

METRO CINEMA Zedler Hall, Capitol Complex, 9852-101A Ave. — Info: www.metrocinema.org

Period: The End of Menstruation? Nov 15, 7 pm. Election Nov 16-19 7 pm. Election 2 Nov 16-19 7 pm. **Sundays in November** The Films of Stanley Kubrick. Nov 18 2001. A Space Odyssey 1 pm. A Clockwork Orange 4 pm. **SOCIAL JUSTICE MOVIE NIGHT** — 4th Fri each month. *Union Church of Edmonton*, 10804-119 St. Co-sponsored by the United Church of Edmonton Social Justice Committee, CESC, and Not Just Tourists. \$5 donations or PWYC at the door. Info: njt.edmonton@gmail.com

THOUGHTFUL TUESDAY FILM SERIES — Sleeps Tea Lounge, 11116-82 Ave. Nov 20, 7 pm. "Wal-Mart: The High Cost of Low Cost", uncovering the retail giant's assault on families and Americans globally, screening in conjunction with "Buy Nothing Day" (Nov 23). Free. Info: 988-8105

WELCOME TO THE REEL WORLD SERIES — Wednesdays, Civil Engineering Building, Rm 325, U of A campus. The University of Alberta's

International Centre presents the Reel World series of films, promoting awareness of global issues. Nov 21, 5 pm. *The Children of Leningrad*. A dozen children living in a Moscow train station, documenting the police brutality, substance abuse, and panhandling of the daily lives. Discussion to follow with Fiona Cavanagh of Change for Children. Screenings are free. Info: www.international.ualberta.ca/global_events

LIVE COMEDY

NEW CITY COMEDY NIGHT 10081 Jasper Ave., 429-2882 — First Tuesday every month, show at 9 pm. A handful of Alberta's funniest comedians hosted by Kathleen McNamee, featuring Sean Lacomber, Kelly Dakus, Keith Samokis, Ryan

Patterson, Matt Liscu, and live music with The Net or Do Walls. \$5 at the door. Info: newcity-compound.com

RAPID FIRE THEATRE 10329-83 Ave. 448-0695 — TheatreSports Fridays at 11 pm, Chimpz Saturdays at 11 pm. \$10 at the door.

THE COMEDY FACTORY 4088 34th Gateway Blvd. 469-4999 — Nov 15-17. *Wizahunk*. Regular showtimes: Thu & Fri 8:30, Sat 8:30 & 10:30. Info: www.thecomedyclubfactory.com

THE COMIC STRIP WEH 458-5999 — Nov 15-18. *Winston Sparrow* w/ Keith Samokis, James Uloth, and Paul Brown. Man Hit or Miss Mondays, amateurs compete for audience approval. Tue Alternative Comedy Night. **YUK YUKS 66 St. & 137 Ave.** Londonsderry Night 481-9857 — Nov 15-17. Cash Leahy, Billy Cowen, Winston Herbert. **Tuesdays Amateurs** Night w/ Paul Swen. Info: yukyuk.com

Scotiabank Theatre Edmonton with IMAX®

SHOWTUES NOVEMBER 15-21, 2007

GARNEAU
5712 / 100 STREET • 433-0718

INTO THE WILD
Nightly 6:45, 9:30. Sat 11:00. Sun 1:00, 7:00. 14A

PRINCESS
10337-102 AVENUE • 433-0728

CONTROL
Nightly 6:50, 9:15. Sat & Sun matinee 2:00. 14A

THE DAREDEVIL UNLIMITED
Nightly 6:50, 9:15. Sat & Sun matinee 2:00. 14A

STARBUCKS
Fri 10:00, 12:00, 2:00, 4:00, 6:00, 8:00, 10:00. 14A

THE BOURN ULTIMATUM
Fri 10:00, 12:00, 2:00, 4:00, 6:00, 8:00, 10:00. 14A

THE SIMPSONS MOVIE
Fri 10:00, 12:00, 2:00, 4:00, 6:00, 8:00, 10:00. 14A

HAIRSPRAY
Fri 10:00, 12:00, 2:00, 4:00, 6:00, 8:00, 10:00. 14A

HARRY POTTER AND THE ORDER OF THE PHOENIX
Fri 10:00, 12:00, 2:00, 4:00, 6:00, 8:00, 10:00. 14A

THE EYE — Nov 10, 2 pm. *Whiteman Crossing* Library, 4211-106 St., 495-1822. Cantonese and Thai with English subtitles. Free.

METRO CINEMA Zedler Hall, Capitol Complex, 9852-101A Ave. — Info: www.metrocinema.org

LIENS FOR LAMBS
Fri 10:00, 12:00, 2:00, 4:00, 6:00, 8:00, 10:00. 14A

AMERICAN GANGSTER
Fri 10:00, 12:00, 2:00, 4:00, 6:00, 8:00, 10:00. 14A

BE MOVIE
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AUGUST RUSH
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130. Coming Events

17TH ANNUAL Red Deer Christmas Antique Show & Sale, Nov 17 & 18, Sat. 10 - 6 and Sun 10 - 5
Westerner's Exposition grounds Over 450 sales tables, Canadiana furniture and collectibles Carswell's 403-943-1614.

135. I Saw You

You were at Shyler's shoe store. You brought to her beauty, you had long brown hair & a sexy cowgirl shirt. Must've been the devil. Why else didn't meet him? It's the chance for you to show me to the bar. pawshoponwhyte@gmail.com

So you and a friend were in Walgreen shopping on Whyte Ave. You had leather gloves on and blazing red hair. Your contagious laughter had me smiling, but I was so shy, I didn't smile. I caught my eye and I felt my tongue. Can we discuss Elvis shades one more time? emissid@hotmail.com

190. Announcements

Join us for our annual Vile open house and sale! One day only Saturday, Nov 17th, 11am - 6pm. Free Fares/Venue 10991a - 124 Street.

195. Personals

Attractive IT prof male age 48, confident, educated, grounded, great communicator (on all levels), open, fun, very patient, interested in teaching, seeking a female (younger than I), to mentor and cherish. I desire an ongoing friendship. My life is slow & ok. Your personal circumstances and physical attributes are far less important than the personal compatibility we share. Lets start by exchanging emails. 780-6406 (feel free to leave a message) or simply email me at pontis_north@hotmail.com

EyeScops.com totally free personal ads, all lifestyles.

200. Business/Inv. Oppor.

ALIM LOANS Money now Over the phone approvals Debt consolidation, first, second, third, equipment, mobile, builder, interest. Available in Alberta 780-484-5834 Fax: 780-484-7345

AWESOME OPPORTUNITY with unlimited opportunity in Peace River, Alberta. Eighty-seat restaurant turkey operation, \$130,000 or lease at \$1,000/month, owner will carry. Housing available. Phone Sue at 1-780-618-7388.

FREE ATM MACHINE Mr. Cash ATM Network looking for 185 locations to place free ATM's. Owners of stores, bars, etc. Don't you! Make cash every transaction. Reserve your ATM. 1-877-286-8164; www.mr-cash.com

NEED EXTRA CASH? Get a \$1000/wk on GST selling envelopes. Rush sell stamped envelopes. Call to Box 3661, Spruce Grove, AB T7X 3B1

NEED MONEY FAST Immediate approval. Credit, age, income no barriers, debt consolidation, interest financing, home purchases, auto business start-up. Consolidated Mortgage and Loans. Members 888 1-780-452-5658

RANCH/FARM - Supply Nets \$200,000 or heavy mesh shop parties sales and truck wash. Nets \$450,000. Confidentiality required. Contact 21 Advantage, 432-346-6555, John

400. Courses/Classes

Make money with your vocal Any level Workshops, demos, private available. 780-416-3934 or www.creativingsongs.com

400. Courses/Classes

Teach English Overseas
TESOL Certified 5 Days In-Class/Online Course.
Job Offers Guaranteed!

FREE Info Seminar:
Tuesday @ 7pm,
10037B - 82 St.
1-888-270-2941
globaltesol.com

The Alberta Society of Artists

Workshop Dec. 8
- Sponsored by the Alberta Society of Artists

Part I (9am - 10:15am) - Lecture by Paul Freeman about his artwork.
Part II (10:30am - 4pm) - Workshop in landscape painting by Workshop of Artists.
Cost: Artists - \$20.00
Non-members - \$40.00
- Registration required by December 3, 2007. 8am to 4pm
Location: Harcourt House Art Centre
10211-1725D, Edmonton

For information contact:
mike.mccormack@the-artsociety.ca
www.the-artsociety.ca
Phone: 426-0072 Fax: 420-9944

9700. Support Groups

Had Enough?
Cocaine Anonymous 425-2715

4100. Education/Training

STUDY MESSAGE THERAPY every third weekend starting in January. Five different camps throughout Alberta. Get your RM funding available. Apply now. Phone: 1-877-768-9400; www.albertamassageandtraining.com

THERE IS a critical shortage of medical transcriptionists throughout North America. Work from home or on-site 99% graduate employment rate. Start your MT training today! Contact: Can-scribe Career Centre now for a free information package. 1-800-466-1535; www.can-scribe.com, info@can-scribe.com, or 1-800-can-scribe.

1005. Help Wanted

As part of my expansion program, KLOMONT Art galleries and Textures Company is seeking for part/fulltime work from home Account Managers Book Keeping and Sales Representatives. It pays \$3500 a month minus benefits and weekly Bonus Requirements - Should be a computer literate 4hrs above 3000 hrs working in the internet weekly. Kindly send your resume to the email address if you have interest in the Opportunity kolomont@kolomont.ca

ATTN: LOCAL PEOPLE needed to work from home online. \$500-\$4500 P/T/F. Call Shelley 780-199-9685

1005. Help Wanted

New location! Old Noodle Co. at West End (1009 - 170 Street) looking for cook, cashier and cook helper. \$10/hr and up depending on the experience. Contact Phone 930-1884, or 902-6862

TICKETMASTER CANADA is seeking outgoing, energetic individuals to work as ticket salespersons in Edmonton. \$18/hour wage is \$8.50 an hour and we offer room for growth. Please fax resume to 780-428-0084 or email to barret.hall@ticketmaster.ca For more information check out www.ticketmaster.ca

Top Dollars for Top People
Battledores/Service People Occasional Work Unique Opportunity. Please email khalid@theservicecoordinators.com

1500. Help Wanted - Alta.

AGRICULTURAL OR Heavy Duty Mechanic required immediately for Central Alberta farm equipment dealership. Must be 3rd or 4th year as apprentice, or an journeyman or HD journeyman. Ag experience an asset but not required. Excellent benefit package including company housing, RRSP's, Excellent wage with incentive plan. Moving allowance and signing bonus available. Send resume to: Advertiser #226 or Carmore Boosters Ltd., 4925 - 48 St. Camrose, AB, T4V 1V7

ATTENTION Agricultural Journeymen Parts and Service Technicians. Did you know the John Deere Industrial Equipment dealer is paying up to 30% more in hourly wages? Why not join the Brandt Tractor team at one of our 5 locations in Alberta or 21 locations across Western Canada. We are also seeking resident technicians in Drayton Valley, Lac La Poudre, Wainwright, Athabasca, Cold Lake, Bonnyville and Wetaskiwin. Brandt has been recognized as one of Canada's top Managed Companies for the past 3 years. If you want a great career with a rapidly growing and dynamic company, send your resume to: Brandt Tractor Ltd. Attention: Greg Davidson, 10350 - 176 St., Edmonton, AB, T5C 4A2. Fax: 780-480-6891; cporn@brandt-tractor.com

ATTENTION ARTISTS \$25 - \$50+ a hour painting Christmas/seasonal windows. Professional training available. Hidden artist career that pays! Get on board now! www.windowpainting.com 780-457-7109; 780-268-1122

1040. Careers

A career that feeds the planet - and your soul.

Want to help make the world a better place? Join the Planet Organic Market team of talented and enthusiastic people. We offer a supportive work environment, competitive salaries, generous store discounts and excellent opportunities for advancement.

Currently we have career opportunities for cooks and bakers with strong food prep and service skills to prepare wholesome and delicious foods from our established recipes. You'll work prime time day hours and cook exclusively with natural and 100% organic products!

If you're hungry for a job that's good for you and good for the Earth, please send your resume to careers@planetorganic.ca. For more information about Planet Organic Market, please visit our website at www.planetorganic.ca.

PLANET ORGANIC

1500. Help Wanted - Alta.

ATTENTION Service Managers, Parts Personnel and Service Advisors Apply online now! Immediate openings at Bonnyville/Cold Lake Chrysler. Experienced dealership in Alberta, room for advancement! Join a busy Chrysler dealer! Experience preferred, willing to train the right person. Apply online www.bonnyvillechrysler.com Phone 780-826-8800 Fax 780-826-6171 Email: humanresources@bonnyvillechrysler.com

EXPERIENCED GRAVEL Gravel Foreman required to work throughout Southern Alberta on mobile employment operation Year round employment, accommodations supplied. Fax resume 403-58-1327 or email edmond@southrock.ca

BAKER - The Battledores Co-op is accepting applications for a full-time baker. Duties: production of all baking, including pastries, cakes and sweet goods in a from scratch bakery. Maintain sanitary condition meeting all provincial regulations. Qualifications: Experience in baking an asset, but willing to train. Good salary and benefits package. For more information call: 306-446-7253. Submit resume to: Human Resources Manager, Battledores & District Co-operative Ltd. 9800 Commercial Drive, North Battleford, SK, S9A 3W6

CHEAPEST RATES Switch for free and save your dollars. \$10 first month plus activation. Cheap unlimited long distance (most areas) Easy Reconnect 1-877-446-5877

CLASS #1 tank truck drivers with off road experience. Catered camp job. Two weeks on and one week off. Full-time. Fax resume with references 780-523-5533

CUSTOMER SERVICE Representative Part-time possible full-time. Duties include: customer assistance, telephone communications, computer experience a must. Inventory & regulatory recordings. Food safety certificate an asset. Send resume: Box 1659 Battleford, SK, S9M 0E0 Fax: 306-937-2004 Email: rivervalleyrecruits@asktel.net River Valley Fine Meats 307-837-7310

DONT GET SNOWED w/ without a phone! Cheap Telephone Reconnect - last month only \$24.95 + connection fee. Free voicemail with connection! Phone Factory Reconnect 1-877-336-2274; www.phonefactory.ca

ELECTRICIAN required 4th year to journeyman for long term position for control wiring installations. Top wages and benefits. Relocation allowances available. Email: hr@paragonventilation.ca or fax 780-466-4958 Website: www.paragonventilation.ca

JOURNEYMAN OR fourth year Apprentice Auto Technicians required for expanding Chrysler Dodge Service Center. Excellent pay, benefits and training plan. Reply in confidence to: Service Manager, Heritage Chrysler Jeep, Lacombe 1-800-661-5277 or fax 1-403-782-3360

1040. Careers

RED DEER ADVOCATE daily newspaper seeks reporters for two temporary positions. Position #1, 6 month full-time, from Jan. 15/08 to July 15/08. Position #2, 12 month full-time, from Jan. 28/08 to Jan. 30/09. Must have journalism training, sharp sense of news, good reporting and writing skills. Please send samples of published work, resume and references by Nov 23/07 to: careers@reddeeradvocate.com or fax 403-314-4396. Applicants should declare which position or both positions.

SHEET METAL and refrigeration long term positions available at all levels with well established commercial contractor in Edmonton. Journeyman rates of \$34 /hour for sheet metal and \$37 /hour for refrigeration, plus benefits. Relocation allowances available. Email at hr@paragonventilation.ca or fax 780-466-4958 Website: www.paragonventilation.ca

SURVEYORS needed for pipeline construction in Alberta. Experienced party chief or pipe survey assistant. Experience an asset but will train. Call for more info 403-525-6457

1500. Help Wanted - Alta.

ESTABLISHED Manufacturer Home and RV dealership requires Home Sales Consultant with a flair for design and decor sales ability required. Will train. Salaried position with benefits; thomass@tulus.net

EXPERIENCED GRAVEL Gravel Foreman required to work throughout Southern Alberta on mobile employment operation Year round employment, accommodations supplied. Fax resume 403-58-1327 or email edmond@southrock.ca

FULL-TIME MEAT CUTTER in Vermilion and Wainwright Alberta. Experience required. Good references Apply Eastalta Co-op. Attention: Jeff, 5023-51 Ave. Vermilion, AB, T9V 1B2 Phone 780-833-5335

GRAPHIC DESIGN/Production for newspapers, magazine, and websites progressive experience in Mac based Quark. Photoshop, Illustrator preferred. Live, work or travel in Spokane, WA. bbart@spokanenews.com

HEAVY DUTY SERVICE MAN required for newspaper construction work in Southern Alberta. Steady employment year round safety and performance bonuses and a retirement plan. Accommodations supplied. Fax resume 403-58-1327 or email edmond@southrock.ca

JOHN DEERE dealership requires experienced Technicians. Pay to \$31/hour, plus signing bonus, moving allowance, benefit package and a life style choice second to none! Call Murray at Randy at Ranchers Supply in Pincher Creek, Alberta 1-800-565-0362

JOURNALISTS, Graphic Artists, Marketing and more Alberta's weekly newspaper are looking for people like you. Post your resume online. Free Visit www.anna.com/resumes.asp

JOURNEYMAN MECHANIC GM experience an asset, top wages, medical plan. Send resume to Murray Greg Pontiac Buick GMC, Attention: Doug, Box 1388 Maple Creek, SK, S9M 1N0 or phone 306-562-2622 for more information

JOURNEYMAN OR fourth year Apprentice Auto Technicians required for expanding Chrysler Dodge Service Center. Excellent pay, benefits and training plan. Reply in confidence to: Service Manager, Heritage Chrysler Jeep, Lacombe 1-800-661-5277 or fax 1-403-782-3360

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SURVEYORS needed for pipeline construction in Alberta. Experienced party chief or pipe survey assistant. Experience an asset but will train. Call for more info 403-525-6457

1500. Help Wanted - Alta.

LOOKING FOR a state-of-the-art facility on the cutting edge of the industry? A shop with great working conditions and comprehensive benefits? Space? Grow your hobby business? Looking for you! Bonus fast-paced flat rate \$24/hour + bonus. Shop looking for a seasoned mechanic with framework experience! Don't let this job pass you by! Fax resume to 780-662-5909 Attention: Keith or email grovec@tulus.net

NURSES, NURSES, NURSES London Hospital has immediate vacancies. Relocation assistance available. Call 1-877-ALNSC JOB (1-877-547-2362) to have our Recruitment Consultant call you or visit our website www.hn.ca Join London Health Sciences Centre for the right reason!

ON SITE MANAGER required for 20 unit walk-up apartment in Wainwright. Duties include dealing with tenant's concerns, collecting rent, outlining maintenance and common area cleaning. Suitable for someone to supply metal exiting income by working flexible part-time hours. Phone 780-832-9172 Fax 780-842-8321

PARTS AND SERVICE MANAGER Established RV and Manufacturer Home dealership. Parts Manager. Top wages. Benefits. Housing. Experience required. Info on dealership or resume available. thomass@tulus.net

PARTS MANAGER required immediately for Central Alberta's largest equipment dealership. Parts Manager. Experience is an asset but not required. Excellent wage and benefit package including company matching RRSP's. Moving allowance and signing bonus available! Send resume to: Advertiser #226 or Carmore Boosters Ltd., 4925 - 48 St. Camrose, AB, T4V 1V7

PARTS PERSONNEL/Service Advisor openings at Bonnyville/Cold Lake Chrysler Ltd. Growing dealership in Alberta, opportunity for advancement. Employees medical, dental, pension plan, relocation assistance and competitive wages. Apply online now: www.bonnyvillechrysler.com Fax 780-826-8800 Phone 780-826-8800 Email: humanresources@bonnyvillechrysler.com

PARTS SPECIALISTS required at Bus Ford dealership in Alberta. Seeking a self-motivated individual up for a challenge and career growth. Join our team! Apply online www.ducharmeautos.com Phone 780-826-9800 Fax 780-826-7430

RED DEER ADVOCATE daily newspaper seeks reporters for two temporary positions. Position #1, 6 month full-time, from Jan. 15/08 to July 15/08. Position #2, 12 month full-time, from Jan. 28/08 to Jan. 30/09. Must have journalism training, sharp sense of news, good reporting and writing skills. Please send samples of published work, resume and references by Nov 23/07 to: careers@reddeeradvocate.com or fax 403-314-4396. Applicants should declare which position or both positions.

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SURVEYORS needed for pipeline construction in Alberta. Experienced party chief or pipe survey assistant. Experience an asset but will train. Call for more info 403-525-6457

1500. Help Wanted - Alta.

SUMMIT PROOKE Construction is seeking qualified applicants for the position of Site Superintendent who are willing to work on a contract basis providing complete site supervision in a first-class manner. Based out of BC, Summit Prooke Construction works on such high-end clients as Starbucks, Panago Pizza, Cokes, Burger, McDonalds, Sobeys and Shoppers Drug Mart. We have many opportunities throughout Alberta and are looking to add an already strong team of quality conscious people. We offer a very competitive pay program and flexible work environment. It is this opportunity that you place email resume to jobandri@summitprooke.com or fax 604-850-1276

UFA CONSTRUCTION is looking for sub-contractors. Help us build commercial, municipal and industrial construction projects across the province. Submit an information package to: UFA Construction Inc. Call 1-888-962-6950 or visit UFAConstruction.com

VAC TRUCK DRIVERS for rig work. Experience drivers preferred. Must have 18 speed experience. Minimum Class 3 & 4. Top wages, benefits. Fax resume/abstract: 403-548-8136 780-616-1496

WAINALTA MOTORS Wainwright, Alberta currently seeking self-motivated, responsible applicants for positions in the parts department. Chrysler dealership. We offer top wages benefits and job security. Come and join the Wainwright team. Call 1-888-642-4411 wainalta@tulus.net

WANT TO WORK in Vancouver during the winter? Looking for experienced sheet metal, cladding and metal roofers. Contact info@crowfootengl.com or 604-237-3086

1600. Volunteers Wanted

Boyle McCauley Health Centre's coalition to health! It requires volunteers to support unique programs and services. info@mettandco.ca 422-7333 ext 256

CANADIAN BLOOD SERVICES are looking for enthusiastic volunteers. Flexible shifts. Rewarding experience that helps saves lives. Please call 413-8740

Christmas Bureau volunteers required for Donation Desk at Edmonton malls. December Call Lana 414-7682

Despot volunteers and drivers needed by Wean Food Basket Society (Inglewood). Interview, training, and support. Please call 413-4525

DISTRESS LINE Youthone.com Crisis Chat volunteers get excellent training, career-related skill development, rewarding experience and a chance to make a difference. We will have someone there to listen when life hurts. Call the Support Network 732-8648 or www.thesupportnetwork.com

Do you like to drive? Volunteer to drive first aid walking strollers. Call to Box 3661, Spruce Grove, AB T7X 3B1 732-1221

Ever thought volunteering was for the dogs? Try volunteering with your pet! Call Deanna 413-4682 (www.pothelpersociety.com)

Help break the code! Teach an adult to read. Call Jordan at the Centre for Family Literacy 421-7323

HELP to broadcast news nationally for the blind and print-disabled. Email: edmonton@voiceprintcanada.com, 415-8531

HOME CARE volunteers want isolated neighbors, go for walks, help with errands. Call Capital Health Home Care 496-1300

Participate in research of brain function at UofA! Right-handed men 18-50. Reimbursement provided. Call 604-9048

1600. Volunteers Wanted

Love Bingo? Make Volunteer! El-darCare Edmonton is looking for bingo volunteers to help raise funds for program meals and out-ings. If you can spare a few hours once a month and would like to have fun call 434-4747 ext.4

Make a difference in your community. ElderCare Edmonton is looking for volunteers to help with daily activities such as crafts, card games and socializing. If you can spare a few hours each week and would like to have fun, call 434-4747 Ext.4

Research project at UofA seeks right-handed men 18-50 suffering from BURNING PHENOMENON. Recruitment provided. Call 604-0048.

RespectED Volunteer Recruitment
Red Cross is seeking energetic, caring & committed Volunteer Prevention Educators to teach Relationship Violence Prevention to local youth. Training begins this fall. For more information go to www.respected.org or call 423-2890

Take advantage of this volunteer experience of a lifetime! Become a friend to a NEW Canadian and share a life changing experience. Contact Dulan at 474-8554

The Sexual Assault Centre of Ed-monton is in need of volunteers to take calls on our 24-Hour Crisis Line. The hours are self-de-termined and you can work from your home! For more info and up-coming training dates, contact us at 423-4102

Theater Network is looking for theater usher or concession volunteers, get free tickets. Call 453-2440

1600. Volunteers Wanted

Volunteer for Theatre Network and Get Free tickets to any Per-formance! Call Elsa @ 453-2440 for info.

Volunteer Kitchen Help & Drivers Urgently Needed. Edmonton Meals on Wheels is seeking vol-unteers kitchen help for weekday morning shifts. Jobs are varied and the hours are flexible. Volunteer drivers for routes all over the city are also needed. If you're available weekdays between 10 a.m. and 1 p.m. call Meals on Wheels to find out how you can be part of our volunteer team. Call 429-2020. www.mealsonwheelsedmonton.org

VOLUNTEER TUTORS needed Can you read this? Many can't! Become a tutor and share the gift of reading. Call P.A.L.S. at 424-5514 to help change a life through literacy. Training and materials are provided

VOLUNTEERS NEEDED Your Lefter Wool and Extra Knitting Needles to knit warm items for other newly arrived immigrants. Call Lucia 424-3545 ext.230.

VOLUNTEERS NEEDED To as-sist new immigrants on a first-time shopping trip for essentials 2-3 hrs. occasional, weekdays. Call Judy 424-3545 ext.249.

VOLUNTEERS NEEDED To help Somali children with home-work. Begins in September. If Eves/Hk. Northside location. Call Judy 424-3545 ext.249

VOLUNTEERS NEEDED To teach English to adult immi-grants. Flexible daytime days/weeks 3-4hrs/week. No exp. req.,various locations. Call Judy 424-3545 ext.249

VOLUNTEERS NEEDED For dental duties. Call Judy 424-3545 ext.249

1700. Employment Wanted

CAREGIVERS/NANNIES with 7 months caregiver training are looking for live-in employment with elderly, disabled or families needing child care. Toll free 1-877-292-2273 or visit www.worldwidecaregivers.ca

2005. Artist to Artist
Professional original beats re-cording, editing, mastering and mixing. Book your appointments now. Affordable rates. Call (780) 832-3919, (780) 832-3938

Seeking board members, market-ing, front of house and manage-ment help. Info Sessions Nov 29, Dec 6 & 7pm. www.blackspotcalle.com

STAGE STRUCK 2008 invites submissions for one act play fes-tival. Great opportunity to pro-duce/ac/direct/design etc your own or favorite play. Venue and audience provided. \$50 entry fee. For info/req package call 481-3716 or email at mailto:info@stagestruck.ca

Student Film-Maker seeks male actor for teaching role and young native boy for student role. Call Dan @ 905-5191

Studio time available for solo ar-tists or bands during October and November. Call Darman 984-8285.

Wanted local writer with back-ground in science to collaborate on book. Contact William. cybercityone@shaw.ca

2010. Musicians Available

25yo 15yr Piano, Guitar, Bass, Drums, w/ Dig002. Wants fun gig/jam whatever, preferred drums. 299-6450.

Audio Technician Available, Ex-tensive live experience, L.rex. audio@shaw.ca

2010. Musicians Available

Bass Player Available, extensive pro experience, pro gear, backing vocals etc. t.rex_audio@shaw.ca

Female vocalist looking to join a band, all styles, please contact me at (780) 233-6597 or chris_cox@hotmail.com

Lead vocalist/guitarist looking for P/T rock band. Classic and current rock. As heard on the Bear. 477-6010

Lead/Bass player available for country/rock/tral band w vocals. Phone 443-1153 after 6pm. Ask for Joe

Singer/Guitarist avl: influences - VU, the Yardbirds, the Clash, Dy-lan, X. Sex Pistols, the Who, the. mystery tramp. 6@hotmail.com

2020. Musicians Wanted

2 piece indie folk rock requires percussionist. call Jake/Shawn @ 669-9526

A semi-retired or retired lead gu-tar and bass player wanted for Legions and seniors functions and occasional dances. PT 942-4973

BAND NEEDS LEAD GUITAR PLAYER I'OWNEQUIPMENT,TRANSPORTATION,GOOD ATTITUDE A MUST! CALL 988-0567

Band with Jam Space and CD seek(s) drummer & second guitar-ist NO METAL. 217-5985 after 8

Bass player wanted for estab-lished metal band. Call 484-8615. Drummer needed for an experi-mental rock trio. Influences range from the Beatles to Tool. Call Adnan 642-9725

Drummer w vocals wanted for two Weekly jam sessions. Clas-sic rock covers. Mike 474-3740.

2020. Musicians Wanted

Drums, bass, and keyboards wanted for new wave sounding band Demos available. Leave msg 423-4475

Experienced bassist looking for rapper able to freestyle and drummer for improv-heavy hip-hop band. 919-8530

FACE FIRST looking for drum-mer & bass player, serious in-quiries only. Call Johnny 471-4710

GUITARISTS/ BASSISTS/ Pia-nists & Drummers. vocalists needed for good paying teaching jobs. Call 429-2262

HAVOC needs a guitarist, pro gear, experience, backing vocals and hair required. Ozzy, Van Halen, Dio. t.rex_audio@shaw.ca

Killer Cowboys seeks a profes-sional drummer. Call John at 913-7327

Kndred Spirits seeks versatile percussionists to play original ec-lectic music. I Have CD release gg in January 2008. I Phone 424-6769 (Dean) or 460-9722 (John)

Male singer wanted for cover/original band INFL. Foo-Fighters, OLP, Kings of Leon. Please call 953-6788 MUST-BE-HUMAN

Metal/Punk Band seeks bass player. Infl. Tool, Slipknot, Papa Roach, Beor. Scott @ 909-4151 after 6pm

Musicians for P/T country/rock band. vocals an asset. 937-3159

original bands all kinds play downtown pub (indie, rock, metal and punk) call Al 966-6166

2020. Musicians Wanted

Singer needed for Ozzy/Sabbath tribute Wicked World. Call Dan 660-7666

Skilled mature bassist and drum-mer needed for band with EP. Call Jett at 962-0515

The GhettoBlasters are still look-ing for a lead guitar player. Call Jimmy at 699-6946

The Ozzy Ozmonds cover band seeks bass player. Talent and energy are crucial. incus, Flan-cid, Gddfinger, RHCP. Phone 423-2352. IEmail: tsixstring73@gmail.com

Vocalist wanted for rock/metal band, no screaming. 722-3903. Buck Cherry, Metallica, Crew, DNR, STP

2040. Music Instruction
Guitar lessons - All Ages and Styles - 20 yrs. Experience. Visit www.guitarinstructor.ca or call Billy 424-6169

2070. Studio/Rehearsal Space

Professional original beats re-cording, editing, mastering and mixing. Book your appointments now to record your demo, single, mixed tape or album. Affordable rates. Call (780) 932-3919, (780) 932-3938.

REHEARSAL SPACES for rent. Clean, 24 hour access. Call Brad @ 439-1899

2170. Dance

FLAMENCO DANCE OR GUI-TAR. Fridays & Sundays. 11205-107 Avenue, Edmonton. Call 1-780-349-4843 or e-mail o-y-garcia@teleplanet.net

2200. Massage Therapy

Asian Touch Massage
We offer real Chinese and Thai massage. Welcome all clients with back pain from stress at work. All our ladies will be your favorite. Asian Touch Massage wants your appointment. Appoint-ments only (780) 885-1980.

IF YOU'RE TIRED OF INEFFICIENT THERAPY.
Therapeutic Massage. Heidi 1-780-632-3515 (Vegreville) 1-780-668-6139 (Edmonton)

MOBILE SPA THERAPY & INCALL BODYWORK. - by Sue
Quality Massage Therapy in a 1st Rate Downtown Space. (Mobile Avail.) Good Heart Good Hands & Good Listener. (Free free to Vent!) 428-1965 or 920-1965.

PLEASE NOTE THAT THESE ARE PROFESSIONAL MASSAGE THERAPY BUSINESSES AND ARE STRICTLY NON-SEXUAL

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10275 Jasper Avenue,
Edmonton, Alberta T5J 1X8
We cannot confirm receipt of ad. Ads are not guaranteed to run and we reserve the right to re-categorize, edit and refuse private party ads.

adult classified

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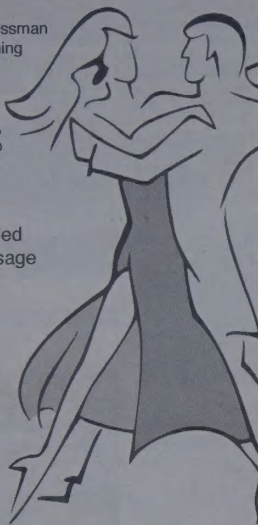
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The zone between pink and blue

Doctors and parents show enlightened attitude toward intersexed babies

I KNOW KIDS CAN BE CRUEL EVEN IF YOU'RE not a girl/boy, but I find it sad that we are still so insistent on seeing life in pink for girls and blue for boys.

It blows me away, for instance, when people are visibly get embarrassed for me if I refer to their child, infant child as a she when he's a he. Who the hell can tell? And who cares?

Well, doctors for one. Historically, parents (never mind the child) didn't even have a say in the matter if their child was born with ambiguous genitals—known as "intersexed." Doctors simply decided which way the baby should go and performed the necessary "corrective" surgery to make it a boy or a girl. Often this procedure was done quietly, without the parents, or more importantly, the kid, ever knowing. The theory, pioneered in 1955 by Dr. John Money, was that that infants are psychosexually neutral at birth. So, if a baby's born with undersized, oversized or otherwise confusing genitals, all you do is pick a gender, sculpt the genitals to match and voilà, the kid will miraculously grow up that gender.

Now, thanks in large part to the famous case of David Reimer—a boy from Winnipeg who was raised as a girl after his botched genitals were assigned female by none other than Dr. Money himself back in the '60s—parents now have more of a say if their child is born intersexed. Often, the hospital will bring in a "gender identity team" of psychologists, urologists, endocrinologists, and a slew of other "ists" to help make the decision to go for or not.

But even if parents insist leaving the baby's bits alone, letting the kid's gender evolve naturally and allowing the child to

MY MESSY BEDROOM

JOSEY VOGELS

decide when he's older whether he wants to do anything about it, some doctors are still more concerned with making sure the kid will know which box to check on a census form.

In one case several years ago in Jacksonville, Florida, a child named Patrick was born with a well-defined penis but with the opening at the base, not the tip. There was just one testicle, though it was producing plenty of testosterone. The doctors assured the adoptive mother, Helena Harmon-Smith, that Patrick was a girl. They would "remove the offending appendages right away." But the mother had seen Patrick have erections and insisted they not cut off anything that was working. A team of experts insisted the baby would be better off as a girl.

The mother stood her ground. Eleven days and 20 doctors later, they let her take home her "son" Patrick. Two and a half months later, Patrick's doctor insisted that the boy's testicle contained ovarian tissue that was probably malignant. She allowed a biopsy and when the surgeon returned from the operating room, he said the testicle was diseased and had cut it off. After much pestering, Harmon-Smith finally got to see the baby's medical report which read "normal,

healthy testicle."

She cried.

"My son is now a non-functioning eunuch," she said. "Before, he was a functioning male. I don't think the doctor cared. His reasoning was that this was a hermaphrodite, so everything should be removed."

Sometimes parents are the ones insisting that a gender be assigned at birth. They feel they're saving the kid a lot of anguish and schoolyard teasing. David Reimer is proof of how well that works. After a life of misery living uncomfortably as a girl, he killed himself at age 38.

According to Alice Dreger, editor of the book *Intersex in the Age of Ethics*, about one in every 2,000 children is born with genitals that aren't clearly defined as male or female. If that sounds rare, she says, do the math. According to Sherri Groveman's contribution to the book, it works out there are more intersexed people in the world than there are Jewish people.

It's not that there aren't occasions where it makes sense to go one way or the other. Even the Intersex Society of North America (www.isna.org) doesn't oppose assigning gender at birth. It's that they—and a slowly growing number of medical specialists—urge parents and doctors to hang on to their scalpels until the kid is old enough to decide for themselves what they want to do.

That's all Helena Harmon-Smith wanted for her son Patrick. "My son was one of the lucky few," she says, "because he is technically both. He can be boy or girl. But she says she will never forgive Patrick's doctor for making the choice for him.

I'm sure David's mom Janet Reimer feels the same way.

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THE BOY WHO WAS RAISED AS A GIRL

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P.S.
INSIGHT
INTERVIEW
& MORE

Uno, dos, tres! Dan answers questions about threesomes

Is all of North America tri-curious? Three-ways are apparently the new Holy Grail of sex

YOU NEGLECT GENERIC GUY/GIRL/THREE-
SOMES. My friends talk about these three-
somes all the time, 'cause they're the "Holy
Grail" of sex for us straight guys. Here are
some of our questions:

- (1) What is up with threesomes?
- (2) How do I arrange a threesome?
- (3) How do I get my girl to agree to a threesome, 'cause she said "No way," but I still want to experience two girls at once before I die? (Okay, number three is a real question from me. And here's a follow-up...)
- (4) Is it okay to cheat to fulfill this need?

Seeking Holy Ass Grail

I've neglected threesomes 'cause they're about as controversial as brunch plans for us gay guys, SHAG. What can I say? Guys are discriminated against, damned to hell, and always seated next to distant gay relatives at Thanksgiving when we having nothing whatsoever in common with save the cockucking thing. Then again, we can get out of the army by posting a little self-made porn to YouTube.com and for every straight couple out there arguing about threesomes, there are 10 gay couples having them.

So, you're right. Just because us gay guys can have threesomes pretty much whenever we like—hey, it was either spit-roast that distant gay relative or listen to him talk about his remodel all night long—that doesn't mean I should neglect the minefield that is straight three-ways.

"Threesomes are undoubtedly the new 'Holy Grail' of sex," says Vicki Vantoch, author of *The Threesome Handbook: A Practical Guide to Sleeping with Three* (Thunder's Mouth Press). "Most people have either had a three-way or thought about it. Yes, even women. A recent ABC poll ranked threesomes as the most popular fantasy in America." (Outside of America, of course, the most popular fantasy begins with at least one engine falling off of Air Force One.)

"If SHAG's girlfriend is game," says Vicki, "he has to recruit a third. He can meet tri-curious women just about everywhere. (One couple I interviewed gets it on with their kid's kindergarten teacher.) But until he masters the three-way pickup, SHAG might want to try some of the easier meeting spots: internet personals—including alternative lifestyle personals (www.lifestylounge.com), polyamory events (personals.welpolyamory.com) or erotic parties."

And if his girlfriend isn't game? "Try exploring threesome fantasies in the bedroom," advises Vicki. "If SHAG starts telling his girlfriend about hot three-way action when she's really turned on, and he does it often enough, his girlfriend may develop a positive association between threesomes and orgasms." That or she'll dump your ass—but hey, no risk, no getting rimmed and blown at the same time. "He might also break out some threesome-centric films: think *Summer Lovers* or *Henry & June*. If SHAG paves the way patiently, his girlfriend might discover her own three-way turn-on."

Assuming that happens, SHAG, and assuming it happens before you die of old age, you can now broach the subject outside the bedroom. "He should bring it up when his relationship feels solid and satisfying—not when they're bored or annoyed with each other," Vicki adds. "Let her know that she's in the driver's seat. She would make the rules, choose the third, and you would agree to whatever limits she sets."

As for cheating, SHAG, Vicki is against it. "Cheating is cheating," she says. "I'm guessing SHAG's girlfriend wouldn't be more forgiving because he cheated on her with two women, instead of just one."

MY BOYFRIEND AND I FOUND A GUY WHO IS bi like us and have played with him a couple of times. But now, when we're all hanging out and things start to move in a three-

SAVAGE LOVE

DAN SAVAGE

some direction, he makes an excuse and leaves. How do we get back to the hot threesomes?

Wants Hot Action Again

"Maybe your bi third has been suddenly overwhelmed by gay shame or Catholic guilt," says Vicki. "Who knows? Your bi third is the only one who knows, WHAA, and you'll have to ask him. 'If you're going to make threesomes a habit,'" says Vicki, "you've got to get comfortable talking about this stuff. Take him out for coffee and lay it out for him." And if he isn't interested? "Don't despair," urges Vicki. "There are plenty of tri-curious fish in the sea."

I've been with my loving, adventurous, GGG, kind boyfriend for two years. We're both in our mid-to-late 20s, but I've had more experience. In the beginning, I was honest about having been in a few threesomes. He was turned on by the idea and initially I encouraged him. However, as we became more emotionally involved, I decided I couldn't share him. When I told him this, we got into a huge fight. He feels that he's missing out because we have a good, healthy, loving, stable relationship.

He won't let the issue go. The most I can honestly tell him is that, should the circumstances be exactly right, then maybe. Considering the stars will likely never align themselves, I feel like his rehearsing of the subject just upsets me and gets us nowhere. How do I effectively tell him that no he's not missing out on anything, no I didn't betray him or lie to him but justifiably changed my mind, and please, darling, shut the fuck up.

Love Obliges Sexual Exclusiveness

"Telling your boyfriend he's not missing out isn't going to dampen his enthusiasm," says Vicki. "Plus, it's not true—he is missing out on threesomes, which are popular because they're hot!" Threesomes aren't for everybody, of course, "but if you really love this guy, it may be worth exploring your threesome-blocking hang-ups. The idea that you can't share your boyfriend because you love him may be something you can't get over, but some couples find that having a threesome with someone you love brings you even closer, if you do it consciously."

So what does Vicki think you should you do? "Tell your boyfriend that you understand his desire to have a threesome, but you need time to figure out if a three-way could work

for you. Agree to revisit the discussion in three months—if he stops pushing."

Hm. I've been right there with Vicki until that last bit of advice for LOSE. It seems pretty clear that LOSE has no intention of having a three-way with her boyfriend today, three months from now, or ever. So telling the boyfriend it might happen if he could only shut up about it for a while seems a bit dishonest.

Hey, LOSE? You know who needs to shut the fuck up? You do. You made your boyfriend a promise, you backed out, and he has a right to feel misled. For that, you owe

him an apology. Period. Are you obligated to have a three-way now? No, of course not. But you are obligated to cease misleading him. So stop feeding him bullshit about planets that you know damn well will never align. If being with you means never having a threesome, LOSE, you need to tell him that now so he can make an informed choice about whether he wants to be with you at all.

I got a shitload of e-mail from folks—okay, mostly straight guys—who were promised regular oral, three-ways, bi action, visits to pro dommes, etc., during courtships only to be told, once they'd committed, that "love"

nullified all those tantalizing offers. That sexual bait-and-switch bullshit destroys relationships, LOSE—even good, healthy, loving, stable relationships.

There's more advice from Vicki for the tri-curious at www.thestranger.com/savage/morethreesomes. And you can learn more about her book, *The Threesome Handbook*, at www.threesomehandbook.com.

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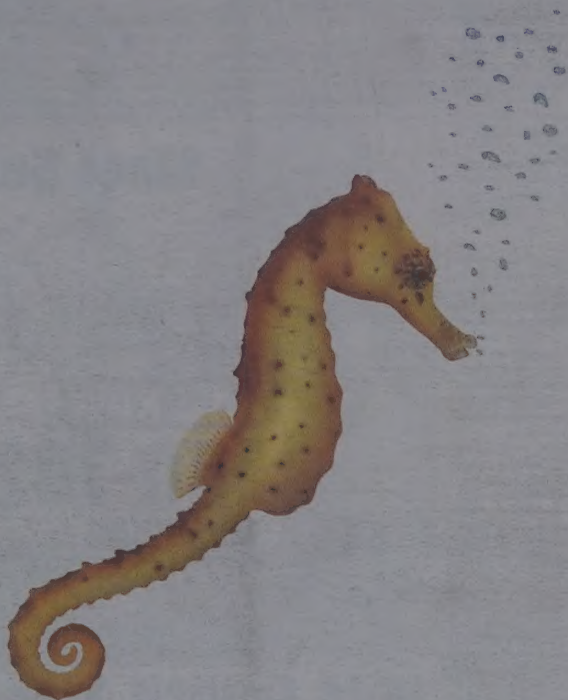
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